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ABSTRACT

This document presents guidelines to assist educators in the state of Wyoming to develop performance based outcome objectives for the performing and literary arts. An introductory passage argues that art can promote the development of such basic skills as communication, discipline, and analytical thinking, while also promoting the general quality of life and the future view of contemporary society. The document also suggests that the arts can be an important part of special education, by reinforcing, following up on, and supplementing basic instruction. For grades K-12 there is a call for instruction for all students in the areas of visual arts, dance, music, theater, and the literary arts. Individual sections on each of the arts include detailed appendices. (SG)

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Wyoming Arts

An Education Plan for
Visual Arts Dance Music Theatre Literary Arts

ACKNOWLEDGEMENTS

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Copies of this brochure may be obtained by calling the Department of Education Chapter 2 Coordinator at (307) 777-6226 or the Arts Council Education Coordinator at (307) 777-7742.

MISSION STATEMENT

The arts enhance self-esteem, promote understanding of self and encourage lifelong learning.

The Wyoming Arts Education Plan is intended to provide a road map for quality sequential arts education for all students. The plan aids in the development of a common core of knowledge in aesthetics, criticism, history and production. The plan provides for a common core of skills in problem solving, communications, critical thinking and creativity.

Acknowledgements

This document came together because of the hard work and long hours dedicated by the steering committee and task force committee members. Our heartfelt thanks to each one and to their school districts and other employers which allowed them to attend each working session.

Special thanks go to the Nicolaysen Art Museum staff in Casper for providing space, copying machines and nourishment for most of the meetings.

Above all, our thanks go to the parents, teachers, administrators, artists and other community members who inspired all of us at the Council, the Wyoming Alliance for Arts Education, and the State Department of Education to develop this document. We hope and expect to hear from you soon on future directions!

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Artwork in this publication was submitted by Laramie County School District No. 1.

The following state and national curriculum guides were used as examples and resources in the development of the Wyoming guides:

Arizona: *Essential Skills Guides*
California: *Visual and Performing Arts Framework*
Minnesota: *Model Learner Outcomes for Art Education*
Montana: *Communication Art Curriculum Model*
Texas: *Art Education: Planning for Teaching and Learning*
Music Educators National Conference (MENC): *The School Music Program: Description and Standards*
National Dance Association (NDA): *Dance Curricula Guidelines*

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Introduction

The Need for Arts Curriculum

In response to several state and national initiatives, a number of educators in the state of Wyoming, in conjunction with the Wyoming Arts Council, the Wyoming Department of Education and the Wyoming Alliance for Arts Education, determined that guidelines were needed in the visual, performing and literary arts to assist colleagues with the task of developing performance-based outcome objectives.

In 1990, the State Board of Education mandated that each Wyoming school district develop student performance standards or outcomes around a common core of skills and a common core of knowledge. The Fine Arts and Performing Arts are identified as an integral part of the common core of knowledge skills, and creativity and life skills are among the six common core of skills areas in these standards. Section 10 reads:

(a) Each school shall adopt district student performance standards and site-specific student performance standards.

Additionally, the state legislature, in Enrolled Act 50, Section 5 (ii) requires:

"Establishment of a core curriculum developing basic learning and thinking skills and maintenance of a curriculum available to all students which encourages students to pursue traditional, technical or vocational post-secondary educational opportunities and trains them for employment in a highly technical and global economy."

Art Equals Basic Skills

Art has always had a place in our schools, but now research has shown that arts education is critical to learning, to society, and to the future of the global community.

Our world has become increasingly complicated. Communications are now instantaneous and universal, more intricate than ever before. Science, government, industry, community, and school leaders are finding that old formulas no longer solve today's problems. How can we come up with fresh approaches and inventive solutions? We need a generation that can attack problems creatively - with imagination and initiative. We must ensure that students can deal with this new complexity.

Communication Skills:

A primary mission of arts education is to teach effective communication. And because art is communication, arts education provides more tools for exchanging information than any other field of study.

Discipline:

The study of art fosters self- discipline, essential to educational success, satisfactory employment, and personal growth. A student who can understand a demanding concept in art is bound to be a life-long learner able to vigorously address challenge.

Analytical Thinking:

Creativity and critical thinking are fundamental to arts education. Students who receive quality arts instruction will master skills to solve today's difficult problems.

Quality of Life:

The arts have a profound influence on an individual's ability to live richly and fully, giving us a vehicle for self-expression, inspiring our imaginations and renewing our enthusiasm.

The Future:

Nearly everything we know of earth's earliest civilizations has come to us through the arts. The quality of our modern civilization will be measured by the quality of our contemporary artistic expression - the cultural heritage we leave. How will we be viewed?

Art Equals Education

What are forward-looking schools doing? Now that we know arts are at the core of learning itself, public schools throughout the country are making profound changes in the way it's taught.

Integrated Approaches:

Confronting arts problems develops critical thinking skills. Teachers have discovered that students learn more, and retain it more effectively, when art is integrated with other academic subjects, reflecting math and science concepts, the course of history and the development of our society, and themes in literature.

Sequential Curriculum:

Arts education is becoming a basic component of the standard curriculum for students in grades K-12. States are designing sequential and comprehensive arts programs to include a careful balance among history, aesthetics, skills, and production experiences. These programs provide not only a sense of civilization's progress but, additionally, foster communication skills.

Teacher Training:

Most elementary school teachers have had little training in the arts, and many students have little exposure to arts specialists. When there are specialists in a school, their background is often limited to music or visual arts. There's a growing awareness that more teachers need more expanded arts training.

Expanded Arts Experiences:

Study of the arts is no longer confined to the traditional classroom. Artists are regarded as important resources, and are frequently invited to perform for students, to work with individuals and classes, and to participate in extended residencies. Class site visits to museums, theatres and other arts environments also occur.

Arts Requirements:

School systems concerned about educating the whole child with a well-rounded curriculum include standards in the arts, requiring that art be taught in elementary schools, and that art credits in fine and performing arts be required for high school graduation. They're establishing a core of subject content, scopes of skills, and systems for defining course objectives, performance-based outcomes and means of evaluating mastery.

INTRODUCTION

Funding and Involvement:

Many school districts are increasing the funds available for arts instruction. Parents, artists, arts organizations, businesses, and state and local agencies - all of whom increasingly recognize the value of the artistic process - have become advocates for increasing services and funding.

The Purpose of these Guidelines

These guidelines have been created to assist schools and communities as they work together to develop student performance standards or outcomes. Five separate task forces devoted long hours to developing outcomes-based objectives and resource lists in the areas of dance, drama, music, visual and literacy arts. This publication, which resulted from their work, is intended to serve as a guideline for educators throughout the state as they work to accomplish these goals and ultimately improve the quality of instruction of Wyoming educators and the achievement of Wyoming students.

Each task force has designed a document that is appropriate for Wyoming schools. In some cases, the task forces borrowed from other states which have already undergone this planning process. In others, new information has been provided. In all instances, this is information to review and adapt as districts and communities see best. We have included many resources for those who feel they need more information.

Differences of style are apparent in the actual presentation of the information. This accomodates the various styles of the five task forces and their respective disciplines. Each group determined how it wanted to present respective outcomes and resources, just as individual schools will do.

If you have questions on any of this material, feel free to call the State Department of Education or the Wyoming Arts Council. If we can't answer your questions, we'll find someone who can!

Future Directions

The Wyoming Arts Council and the Wyoming Alliance for Arts Education will provide inservice opportunities for schools that would like to participate in hands-on sessions with task force members. Teachers will have an opportunity to work their way through a "mini-planning" process similar to the one task force members undertook. It's an opportunity for educators to work specifically with arts education goals and out-comes, with added perspective and input directly from the task force. If your district would like to schedule one of these sessions or attend one that is occurring nearby let us know. For more information on these inservice opportunities contact the Arts in Education Program Manager, Wyoming Arts Council, (307)777-7742.

SPECIAL EDUCATION

Special education

The information listed below is taken from *Art Education: Planning for Teaching and Learning* by the Texas Education Agency.

Special education instruction can reinforce, follow-up, and supplement basic instruction. For example, the special education teacher can provide:

- alternative methods to present the content to be learned.
- supportive instruction and reinforcement using the same materials as regular teachers.
- special instructional materials or media to reinforce concepts presented in regular classes.
- adaptive methods to assess a student's knowledge of the art subject area or essential elements in the regular classroom.
- assistance in determining and demonstrating appropriate behavior in the regular classroom.

Teachers may modify course content and the method of delivery for the arts in a number of ways:

- matching the content and delivery with the developmental level of the learner.
- giving instructions through several channels such as visual, written, and oral demonstration.
- repeating instructions; providing more detailed directions.
- summarizing key points before starting an assignment.
- asking leading questions as work progresses.
- adjusting the pace when introducing new information.
- using progress charts and informal individual feedback interviews.
- using hands-on activities and physical assignments that develop and reinforce individual capabilities.
- using visual and oral presentations, reports, and projects.
- establishing a buddy system within the classroom to provide assistance.
- using peer tutors to assist handicapped students.
- using group assignments.
- using tape recorded textbooks and allowing students to listen and follow along in the written text; recording instructions and assignments.
- using adaptive equipment and facilities.
- adjusting time requirements for materials and media setup, completion of work, and cleanup.

Special education

Music Recommendations and Guidelines

Legislation mandates that our schools have responsibility to provide appropriate learning environments for all students, including those who are socially challenged. Music, as a content area of the total curriculum, provides students with specific musical facts and skills as well as learning experiences that support and strengthen other areas of the curriculum. Each school must see that music is available to its physically challenged and special learner populations.

In many cases instruction can take place within the regular classrooms, with the music teacher adapting the outcome expectations to the needs of the child. This does take time and expertise and all districts should provide their music educators with opportunities for growth in this vital area. Music, because of its multisensory approach, can be an extremely important tool in the education of its special populations.

Care must be taken to insure that a program is developed that combines both music and non-music goals. At no time should the music goals become subordinate to the non-music goals; ideally they are achieved cooperatively.

If we believe that music education is essential to the education of all children, then we must work very hard to ensure that no segment of our student population is left out. There must be equal opportunity for all programs that are available to other children (i.e. general music, instrumental lessons, performance opportunities and creative expression). The challenge lies in the music educators approach to each child. Music experiences must be appropriate to the individual abilities of each child as well as faithful to accepted music education goals for all children.

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By Angie Martinez, Grade 11, East High School

VISUAL ARTS

Visual arts

By Mandy Pecenka
Grade 4
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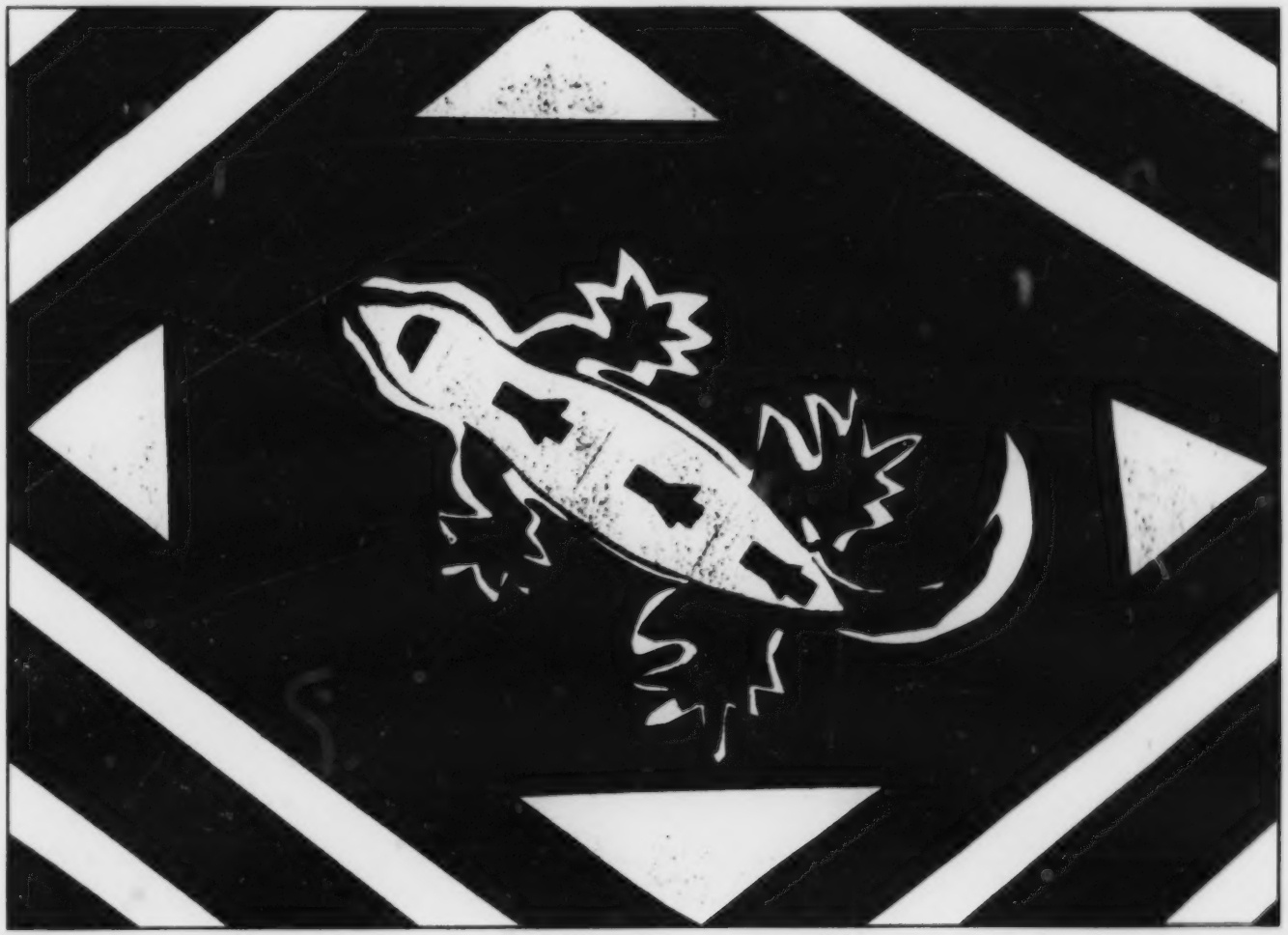
Visual arts

Introductory statement

The Visual Arts Task Force believes that schools must implement a qualitative and sequential (K-12) visual arts curriculum that provides for meaningful self-expression of *all* students. The ideal curriculum integrates production, aesthetics, art history and criticism in a wholistic way that accommodates individual learning styles. This approach must also provide for creative and divergent thinking.

Important goals should include involving parents and the community in planning and implementation, sharing and integrating with other subject areas, creating awareness of career opportunities and acquiring administrative support.

We encourage local school districts to use this curriculum document as a guide when they begin developing their own arts education curriculum. We present what we consider an ideal. Each district must take into consideration its own school and community needs and desires.



By Natalie Puente
Grade 6
Jessup School

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Level one outcomes

Aesthetics

By completion of grade five, students will:

- Recognize that certain human drives (religious fervor, the quest for beauty or prestige) continually motivate artistic expression, that common objects used in daily life, such as furniture and clothing, have been designed by artists, and that everyone makes visual decisions in daily life.

- Demonstrate knowledge of the persuasive function of visual art as it is used to promote beliefs or influence behavior, such as through advertisements or design of certain publications.

- Understand the impact that architectural forms, such as churches, shopping malls, restaurants and government buildings have on peoples' behavior.

- Indicate familiarity with art career opportunities represented by painters, sculptors, graphic artists, designers, craftsmen, photographers, architects, teachers, etc.

- Relate sensory elements and structural principles of the visual arts to other art forms, such as dance, music, drama, poetry and literature.

- Identify the effects of the elements in natural and man-made form (line, shape, color, hue, texture, perspective).

- Demonstrate an understanding of structural principles of natural and man-made form and be able to:
  - -experiment with arrangements that illustrate various forms of rhythm and movement
  - -experiment with arrangements that illustrate kinds of balance in two-dimensional and three-dimensional works, e.g. symmetrical, asymmetrical
  - -employ a variety of sensory elements and structural principles in producing visual images

- Demonstrate knowledge of relationships in visual form and an open-mindedness which allows the student to:
  - -value and assess the roles of visual art and artists in our society
  - -demonstrate an appreciation of design and craftsmanship in man-made objects
  - -seek out new art experiences and methods

- Exhibit appreciation of the visual arts through participation in:
  - -school exhibits and contests
  - -leisure time artistic endeavors
  - -seeking new knowledge about art in books, magazines and newspapers
  - -community art exhibitions, including museum offerings and the work of local artisans.

Criticism: Making critical judgements

By completion of grade five, students will:

- Perceive and respond to visual qualities in both natural and man-made objects

- Focus attention on visual stimuli; the student will see rather than merely look

- Discriminate between original art and reproductions of art

- Develop a vocabulary of art terms

- Describe the sensory elements and structural principles in works of art

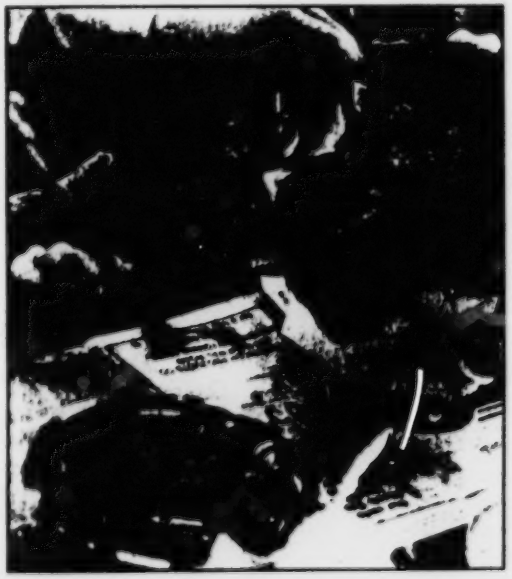
- Interpret visual imagery in works of art by
  - -identifying the feeling or mood derived from the work of art
  - -discussing the meaning of subject matter and theme in works of art
  - -describing how sensory elements and structural principles contribute to the expressive quality of a work of art

- Justify aesthetic judgements about individual work, that of peers and that of professionals, demonstrated in daily life.

History

By completion of grade five, students will:

- Be familiar with art of cultures throughout the world and be able to
  - -identify major artists and their work
  - -identify and describe major styles in the history of art



  - -demonstrate an understanding that art reflects the relationship between artists and their culture
  - -recognize the effect of technology on art
  - -demonstrate familiarity with the arts and crafts of local, state and regional artisans and the development of their crafts

Production

By completion of grade five, students will:

- Make choices of subjects and themes independent of the views of others

- Produce imaginative and expressive visual images
  - -in response to specific subject matter
  - -with a specified composition
  - -with a particular function
  - -which express particular feelings, moods or beliefs

- Use sensory elements in producing visual images which explore
  - -the qualities of line

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LEVEL ONE

-a variety of shapes
-the properties of color
-the qualities of real (tactile) and simulated (visual) texture
-dark and light values
-aspects of space in two-dimensional and three-dimensional visual images

•Use structural principles in producing visual images which experiment with
-arrangements that illustrate forms of rhythm and movement
-arrangements that illustrate kinds of balance in two-dimensional and three-dimensional works e.g. symmetrical, asymmetrical
-a variety of sensory elements and structural principles in producing visual images

•Experiment with a wide variety of drawing materials in a variety of ways as a means of discovering their creative possibilities, their flexibility, limitations and advantages, demonstrating responsible and safe use of tools and materials.

By David Freed
Grade 8
Carey Jr. High

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Level two outcomes

Aesthetics

By completion of grade eight, students will:

- Exhibit increased aesthetic awareness and perception of visual and tactile qualities in works of nature, art, events and objects within the total environment
- Indicate ability to identify images and symbols in works of art, natural events, and objects within the total environment
- Demonstrate appreciation for images and symbols in works of art, natural events, and objects within the total environment
- Demonstrate an awareness and sensitivity to natural and human-made environments
- Evidence familiarity with applicable uses of design in the environment and society as a whole
- Show proficiency in categorizing various art forms exhibited in public forums
- Demonstrate an appreciation of their own art work, that of their peers and the art of recognized artists from past and present
- Discuss verbally and in written form concepts of art periods, schools of art, and definitions of art, applying
  - -informed judgement rather than personal opinion
  - -skills involved in philosophical inquiry
  - -aesthetic appreciation of sensory perception and response to art and the environment
  - -critical thinking to a definition of what art is philosophically
- Evidence familiarity with various philosophers' ideas of how that art may be an imitation or expression of feelings (expressionistic) or formed order (formalist) or usefulness (functionalist)

Criticism

By completion of grade eight, students will:

- Evaluate works of major artists, students and selves
- Analyze, compare and show relationships as a means of making informed judgements on works of art
- Interpret a work of art by referring to the subject matter, sensory elements, formal qualities and technical features in art work
- Demonstrate the knowledge that interpretation is effected by understanding the artist, culture, and time period of the work
- Provide supporting reasons for interpretation of work including sensory, formal, technical, cultural, and historical reference
- Indicate a knowledge of some standards that have been used by critics to judge art, including expressiveness, originality, formal order, utility, content and craftsmanship
- Defend how a work of art can be judged by more than one standard
- Create and defend a judgement of a work of art

History

By completion of grade eight, students will:

- Indicate a knowledge of historical and cultural developments which occur as a result of varying needs and aesthetic points of view, including
  - -a variety of artworks and accomplishments of contemporary, historic, and prehistoric cultures
  - -the aesthetic values of a particular culture
  - -contemporary and historical art as an integral part of all art experiences
  - -an awareness of the nature and usefulness of art careers in society

- Evidence familiarity with the historical impact on contemporary artists in the local community and on public displays of art

Production

By completion of grade eight, students will:

- Demonstrate understanding of the importance of personal experiences and originality in their own visual expressions and in the art work of others by developing
  - -manipulative and organizational skills to use visual arts media effectively
  - -inventive and imaginative skills to organize and depict ideas, feelings and moods
  - -the ability to design items used in everyday living incorporating design elements and principles
  - -the ability to make choices of subjects and themes independent of the views of others

- Produce original works in such media as drawing and painting, constructing, printmaking, cratts, graphics, filmanimation, environmental and architectural design

Level three outcomes

Aesthetics

By completion of grade twelve, students will:

- Identify specific characteristics in hue, line, shape, color, texture, dark and light (art elements) in increasingly sophisticated works of art
- Analyze works of art to illustrate how the artist organizes and unifies the work so that all parts of the composition work together to express ideas and feelings
- Identify an artistic medium (oil, paint, watercolor, colored pastels, charcoal, paper), artists' tools and equipment (brushes, drawing pencils, pens, printing press); and ways of working to produce the work (sketching, carving, painting, printing)
- Respond to the expressive character of the work, that is, the feeling of the work

Criticism

By completion of grade twelve, students will:

- Demonstrate increased ability to evaluate art from a variety of perspectives, forming opinions about personal artistic expression, that of peers and the work of past and present recognized artists
- Demonstrate the ability to understand the difference between liking and judging works of art
- Show proficiency in understanding the interpretation of art works by recognized art critics and historians
- Develop a vocabulary of art terms for describing art work and other visual compositions including the subject matter, theme, style and historical content in works of art
- Analyze the relationship between expressive content in works of art and the cultural context of the work
- Identify the relationships among design elements that give the work of art a particular emphasis, sense of unity and expressiveness

History

By completion of grade twelve, students will:

- Evidence familiarity with a variety of world, national, regional and local art cultures by recognizing and describing
  - -major styles in the history of art, i.e., Impressionism, Cubism, and Pop
  - -the diversity of art forms produced in cultures throughout the world
  - -similarities as well as differences in the art of various cultures, e.g. similarities in form, material, function and style
  - -the effect of technology on contemporary art, i.e. the generation of electronic images, the emergence of new materials and methods
- Identify artists and artist periods along the historical timeline

Production

By completion of grade twelve, students will:

•Create works of art that are imaginative and original, incorporating
- -choices of subjects and themes independent of the views of others
- -design elements and principles in creating art in several media
- -creative thought processes
- -control of techniques that add craftsmanship to the personal statement (working from observation and imagination) in a variety of media

•Produce expressive visual images in response to specified subject matter which
- - express particular feelings and moods
- -use exaggeration, abstraction and simplification
- -demonstrate developed skills and increased expressive ability gained through use of material tools and processes

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APPENDIX A

Visual arts glossary

ABSTRACT—Any deviation from a standard photographic representation of something. The forms may be simplified, geometric, identifiable or completely unrecognizable.

ACRYLIC—A synthetic plastic resin used as the vehicle or binder for paint. Today many artists use it in place of oils.

AESTHETICS—The nature and values of art.

APPRECIATION—An understanding of things for themselves.

ART—A nonverbal medium of expression, a language of communication that uses lines, shapes, values, and textures instead of letters, words, and paragraphs. Art is a discipline with aesthetic, perceptual, and intellectual dimensions. The discipline of art includes originating, describing, interpreting, valuing, and knowing about works of art.

ART CRITICISM—The analysis of art.

ART HISTORY—The cultural and historical settings of art.

ART PRODUCTION—Concepts and skills for making and producing art.

ASSEMBLAGE—Creation of imagery by the aggregation of different materials, often fragments of other, recognizable images and objects.

BALANCE—A feeling of equality of weight among the visual elements within an artwork. Symmetry is the use of identical elements on either side of a vertical axis to create equilibrium. Asymmetry is the use of dissimilar elements that, nevertheless, create a sense of equilibrium. Radial balance is the use of elements that radiate outward from a central core.

COLOR WHEEL—The method of displaying the three primary and three secondary colors in a circular format, as between the spokes of a wheel. The primary colors form a triad, with each secondary color displayed between the two primaries used to mix it.

COMPLIMENTARY COLORS—Two colors that are directly opposite each other on the color wheel. A primary color is complimentary to a secondary color that is a mixture of the two remaining primaries.

COMPOSITION—In the visual arts, the structure or organization of a work.

CONTOUR—The outer surface of an object or figure, usually bounded by a line, a change of color, or by a change of texture.

CROSSHATCH—The technique of using crossing lines at various angles to indicate depth.

DADA—A nihilistic, anti-art, anti-everything movement resulting from the social, political, and psychological dislocations of World War I. The movement is important historically as a generating force for Surrealism.

DESIGN—A framework or scheme of pictorial construction on which artists base the formal organization of their total work. In a broader sense, design may be considered synonymous with the term form.

ELEMENTS OF ART—The basic visual signs as they are combined into optical units used by the artist to communicate or express creative ideas. The combination of the basic elements of line, shape, value, texture, and color represent the visual language of the artist.

EXPRESSIONISTIC ART—Art in which there is a desire to express what is felt rather than perceived or reasoned. Expressionistic form is defined by an obvious exaggeration of natural objects for the purpose of emphasizing an emotion, mood, or concept. It may be better understood as a more vehement kind of romanticism. The term expressionism is best applied to a movement in art of the early twentieth century, although it may be used to describe all art of this character.

FORM—(1.) A shape or a mass, or, more comprehensively, the total configuration of the shapes, structure, and expressiveness that make an art work. (2.) That which is given the visual arts by the various physical factors such as line, plane, color, shading, texture, shape, mass, or volume, scale, space, and composition, the last being the organization the artist imposes on the materials and processes.

VISUAL ARTS GLOSSARY

APPENDIX A

GESTURE—Drawing approach emphasizing movement; gesture us usually represented with a scribbly "fast" line or tone.

HUE—The name of color, such as red, blue, or yellow; the quality of light (wavelength) that separates one color from another.

IMPRESSIONISM—A late nineteenth century style of painting; the extension of Realism to the scientific analysis of color and light; use of broken color and color complimenters of a work.

INORGANIC/ORGANIC FORMS—Forms that are based on or derived from those in nature are said to be organic; forms invented by man are inorganic.

LINE—The path of a moving point; that is, a mark made by a tool or instrument as it is drawn across a surface. It is usually made visible by the fact that it contrasts in value with the surface on which it is drawn.

NATURALISM—The approach to art in which all forms used by the artist are essentially descriptive representation of things visually experienced. True naturalism contains no interpretation introduced by the artist for expressive purposes. The complete recording of visual effects of nature is a physical impossibility, and naturalistic style thus becomes a matter of degree.

NEOCLASSICISM—The somewhat severe style of the nineteenth centuries that was inspired by the excavations of Herculaneum and Pompeii.

POP ART—A style of painting (and sculpture) originating in the 1960's, employing enlarged images and motifs from commercial art, road signs, comic strips, and outdoor advertising.

POST-IMPRESSIONISM—A late nineteenth and early twentieth century style of painting, mainly in France, based on Impressionist color but with more emphasis on formal coherence and emotional expression.

REALISM—A nineteenth century style of painting; truthful, that is, visually accurate representation; the inclusion of all that the eye sees; the representation of unpleasant as well as pleasant details.

RENAISSANCE—The fifteenth century "rebirth" of art and letters, that is, the revival of classical art in Italy and afterward throughout Europe.

ROMANTICISM—In art, a style emphasizing subjective feeling and the emotions associated with exotic life-styles, extreme danger, escape from the present, suffering, and nostalgia.

RHYTHM—A continuance, a flow, or a feeling of movement achieved by repetition of regulated visual units; the use of measured accents.

STYLE—The specific artistic character and dominant form trend noted in art movements or during specific periods of history. Style may also mean artists' expressive use of the media to give their works individual character.

SURREALISM—An artistic style stressing the subconscious and nonrational sources of imagery, influenced by Freudian psychology.

TEXTURE—The surface character of a material. Texture can be actual or simulated.

UNITY—The whole or total effect of a work of art that results from the combination of all of the work's component parts, including the assigned ratio between harmony and variety.

VALUE—The relative degree of lightness or darkness given to an area by the amount of light reflected from it; (color) the characteristic of a color in terms of lightness and darkness and determined by the amount or quantity of light reflected by a color.

VOLUME—A three-dimensional shape that exists in space. On a flat surface the artist can only create the illusion of a volume.

APPENDIX B

Aesthetics and criticism

VISUAL ARTS TASK FORCE
Prepared by John Lyttle, based on workshop conducted by Michael Day, Utah

The aesthetic scanning approach is a way to begin a study of works of art - painting, sculpture, lithographs, ceramics, architecture and all other forms called art. The purpose of scanning is to provide a "common sense" approach to the study of a work of art. The approach is designed to involve the learner in actually seeing what's in a work of art by analyzing and talking about the sensory, formal, technical and expressive properties.

Responding critically to works of art requires considerable background and knowledge. Responses are made to works of art in three areas:

Historical - determining the nature and expressive intent of works of art within their historical context (school, period, style, culture).

Recreative - comprehending imaginatively what the artist has expressed in a specific work of art.

Judicial - estimating the value of a work of art in relation to other works using three criteria: degree of formal excellence, truth of the medium/media and materials, and significance.

SENSORY PROPERTIES: View works of art and identify specific characteristics in line, shape, color, texture, dark and light (art elements).

- Can you point out and describe some of the lines in this painting?
- Where are the cool colors and the bright colors?
- Look at the largest shapes in the painting. Are the circular shapes the same size as the rectangular ones?

FORMAL PROPERTIES: Analyze the work to determine how the artist organizes and unifies the work so that all parts of the composition work together to express an idea and/or feeling.

Organic Unity - each part of the work is necessary. Nothing can be left out without changing the work.

Theme and Variation - some feature that is repeated to give the work its character.

Repetition - an art element(s) such as color, line, shape is/are repeated in a variety of ways.

Contrast - use of opposites in close proximity e.g. light and dark colors, large and small shapes.

Balance - an equilibrium of similar elements (symmetry) or a balance achieved through the use of unequal parts or elements (asymmetry).

Dominance - a feature given more importance than any other aspect of the work.

Rhythm - the regular repetition of particular forms or accents; the suggestion of motion by patterns of recurrent forms or accents.

- Where did the artist place the important idea in this painting?
- Are there colors or shapes that are repeated? Where do you see the repetition in the painting?
- Find the areas in the painting where the artist uses contrast to help us see the important shapes.
- Look at the painting in terms of balance. What kind of balance did the artist use, symmetrical or asymmetrical?

TECHNICAL PROPERTIES: Know what medium the artist used (oil paint, watercolor, colored pastels, charcoal, paper), the artist's tools and

equipment (brushes, drawing pencils, pens, printing press) and ways of working to produce the work (sketching, carving, painting, printing.)

•How did the sculptor use the carving of a rough texture in the marble to create the appearance of a bushy head of hair?
•How do sculptors use the grain or markings in the wood to emphasize the character of the work?

EXPRESSIVE PROPERTIES: Respond to the expressive character of the work, that is, the significance and feeling of the work.

Mood Language - forms that express feelings such as sad or cheerful, bold or timid, tranquil or agitated.

Dynamic or Energy Language - forms that express a sense of tension, conflict, or relaxation.

Idea and Ideal Language - social events, psychological or political views such as nobility, courage, hope, compassion.

•How do the combinations of colors and shapes and the way they are organized contribute to the overall mood of the painting?
•What does the painting tell us about a big idea such as courage, freedom, war?

SAMPLE AESTHETIC AND CRITICAL CONCERNS:

•Why did you choose this particular subject?
-Is it an extension of visual perception, emotional experience, imaginative expression, or intellectual ordering? Is it a combination of those things?

-If it is an assignment given to you, what experiences have you had that will help you identify more personally with it?

•What are you trying to express?
-Are you recording, inventing, or expressing feelings about experiences?
-Is it an academic exercise to develop art skills?

•Have you chosen a format (size, shape, direction) that aids or hinders your expression?
-How would largeness or smallness of the end product affect the expression?
-Should it be a rectangle, a square, or if three dimensional, should it be symmetrical or asymmetrical?
-Would it be best expressed as a vertical, a horizontal or a diagonal?

•Have you chosen a format (Size, shape, direction) that aids or hinders your expression?

-How would the expression vary if it was done as a drawing, painting, a photograph, a fine art print, a sculpture, a textile, etc.?
-How would different media within those areas alter or enhance your expression?

•Is your expression clearly identified in your own mind so you can communicate it visually to your audience, or is it an idea that is only clarified as a result of the art process?

•If color is to be used, have you chosen colors compatible with your expression?
-Is your color usage meant to be imitative or expressive?
-If it is expressive, have you thoroughly

APPENDIX B

thought through color keying concepts (high, intermediate, low key, dominantly warm or cool, harmonious or contrasting)?

Is your composition interesting or boring?
- Is your division of space decisive and interesting?
- Is there organized movement through the work?
- Are objects sensitively grouped?
- How have your controlled areas of emphasis?
  - Is there one main focal point?
  - Are other emphasis areas subordinate or competing with the main focal point?
  - Is the focal point well located?
- Have you used a sense of depth compatible with your expressive idea?
  - Is linear perspective correct without being mechanically boring?
  - Would your idea be expressed better with more depth or less depth?
- Is proportion used correctly in relationship to what you are trying to do?
- Are value relationships and patterns correctly used for both the mood you wish to evoke and for the reading of form?

- Have you used variety and yet maintained unity?
  - Does it have harmony with variety and contrast for interest?
  - Is there a sense of rightness even if highly diverse elements are used?

APPENDIX C

Evaluating the arts

Evaluation for the student's total experience requires consideration of the individual's attitudes, aesthetic growth, understanding of art culture and heritage, and development of skill and work habits, as well as the quality of creative work.

Evaluation is more than the grading of a finished product. For example, it includes appraisal of the students' growth in self- evaluation. This ability develops as students become aware of their increased skill in the use of materials and continue to appreciate their unique modes of expression. Students should be able to use established criteria as well as to determine standards for evaluating or judging their own work. Using both methods of evaluation, they can see and understand their individual progress and growth.

In both objective and expressive evaluation, educators use a variety of formal and informal means: observation, demonstration, tests, discussion, self evaluation, check lists, portfolios, sketch books, exhibitions and group critiques.

Teacher Observation - Teachers make objective and subjective judgements based on their observations of student behavior, including attitudes, interests, enthusiasm, originality and independence.

Student Performance - Recording the results of students' demonstrated competence reveals their values, ability to perform a certain task, personal expression and ability to organize and express ideas and feelings. Performance tests can be written or completed through making an end product (e.g. painting, drawing).

Individual Inventories - Student's responses to an individual inventory reveal their preferences of attitudes toward learning activities.

Skill Tests - The results of skill tests make possible an assessment of student abilities to use specific skills, including both technical and physical skills and abilities to make aesthetic decisions based on these skills.

Objective Tests - Students' responses to oral or written questions demonstrate acquired knowledge.

Subjective Tests - Essay assignments encourage students to demonstrate their ability to think through problems, applying their total experience to the solution rather then merely repeating what they have been told.

Discussion - These discussions allow students to express orally their opinions, knowledge, and judgements.

Self-Evaluation - This process involves students in the assessment of their own progress and deserves special attention. Students need help in learning to assess accurately their own growth.

Checklist - These lists are used by the instructor to evaluate students' ability to perform outcomes.

Portfolios - Used to assess students' artistic performance of individual/or exit outcomes.

Sketchbook - This process demonstrates the students' daily responses to conceptualize and to express creativity.

Exhibitions - Students' responses demonstrate visually a command of material, organizational skills, and expressive abilities.

Group Critiques - This process involves student response to their's and others' work in a sharing environment.

APPENDIX C

Sample evaluation forms

By Erin Bowler
Grade 5
Buffalo Ridge School

Submitted by
Wyoming educators

BEST COPY AVAILABLE

Art Evaluation

Name _____ Grade _____ Class _____

Period _____ Project _____ Date _____

1. PROJECT DUE DATE: _____ POINTS _____
   (1 point deduction for each day up to 5th day.
   Project not accepted after 5th day)

2. SPECIAL INSTRUCTIONS _____

3. BASIC DESIGN: _____
   Were the basic elements used?
   (line, space, color, form, texture, shape)
   Were the principles of design used? (balance, rhythm, emphasis)

4. CRAFTSMANSHIP:
   Neatness? Clean lines? Clean shapes?
   Carelessness: smudges, glue marks, unfinished areas?
   Fingerprints? Messiness?
   Skill in finishing touches and proper use of tools, materials.

5. CREATIVITY: _____
   Imaginative? Inventiveness?
   Used creative expression to demonstrate theme?

6. ATTITUDE? CLASSTIME BEHAVIOR: _____
   Sincerely interested in art?
   Open to suggestion and helpful hints?
   Spends time working on art?
   Gets right to work each day?
   Respectful of others in class?
   Respectful of materials and equipment in art room?
   Is in class to learn and expand on art knowledge?

7. SELF - DISCIPLINE: _____
   Evidence of planning? Solving problems?
   Trying to develop new art skills and refine existing skills?
   Uses classtime properly?
   Cleans up and puts all materials, equipment in proper place?

8. PROFESSIONALISM: _____
   General appearance of art work? Quality of work?
   Is work suitable for public display?
   Acceptable for art show? Gift? Competition?

9. PRESENTATION, LABELING, MATTING: _____
   Is the art work properly matted?

Senior High Art

Individual Progress Report

(10 Points Each)

_____A. Creativity

_____B. Skill

_____C. Perserverance (involvement in art activity)

_____D. Neatness (art work and area).

_____E. Knowledge of art terms.

_____F. Care of tools and equipment.

_____G. Accomplishments outside the classroom.

_____H. Respect for talents of others (constructive criticism).

_____I. Respect for peers (good manners).

_____J. Self-Discipline (mature conduct).

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Junior High Art

Individual Progress Report

Student _____ Grade _____

Number of Required Projects _____
Number of Projects Completed _____
Special or Extra Projects Completed _____
Test Scores _____

RATINGS: Excellent Good Fair Poor

Knowledge of Basic Art Concepts
Color Concepts _____
Perspective - Depth Perception _____
Composition _____
Proportion _____
Design Principles _____

Skill Level - Application
Use of Tools _____
Use of Materials _____
Neatness _____

Attitude, Interest Or Ability
Cooperation _____
Participation - Follows Directions _____
Quality of Work _____
Care and Use of Materials _____
Promptness _____
Respect for other Students _____
Appreciation for others work _____
Use of Class time _____
Working to Potential: ❑ Yes ❑ No
Other Comments: _____

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Elementary Art

Individual Progress Report

Student _____ Grade _____

Ratings: **Excellent Good Fair Poor**

Knowledge of Basic Art Concepts

Color _____
Perspective - Depth Perception _____
Proportion _____
Composition _____
Balance _____
Contrast/Harmony _____
Lettering _____

Skill Level - Application

Use of Tools _____
Gluing/Pasting _____
Neatness _____
Dexterity _____

Attitude - Interest Ability

Cooperation _____
Participation _____
Quality of Work _____
Care and Use of Materials _____
Promptness _____
Respect for Students & other art work _____
Use of Class Time _____
Working to Potential ❑ Yes ❑ No
Other Comments: _____

Student Evaluation

FIGURE COLLAGE

____	(2)	I chose an interesting figure drawing with good shape and line variety.
____	(3)	I used light, medium, and dark values.
____	(2)	I utilized repetition of elements (color, line, shape)
____	(2)	I made good use of contrast (dark areas against light areas)
____	(3)	I made good use of negative spaces (space between objects).
____	(2)	I created interest with texture.
____	(2)	I utilized repetition of elements (color, line, shape)
____	(3)	I chose interesting colors and repeated most of them.
____	(3)	I had good work habits (didn't waste time, cleaned up and work is mounted and signed.)
____	Total	(22 possible)

Symbolic/Expressive

Self-Portrait

_____ (3) Did you use images/designs that are personal to you (tell about yourself)?

_____ (3) Does the whole piece give the viewer a feeling for who you are?

_____ (5) Good composition

_____ (2) Variety of value, scale, and/or color

_____ (5) Work points

_____ (2) Critique participation

_____ Total Points (20 possible)

Design

List five places in your surroundings (home, school, etc.) where you may see good designs. ex: cookie package.

1.

2.

3.

4.

5.

Draw and design in a format (square, circle, etc.) and label as many elements and principles as possible. Use the back of this paper.

If you could redesign any package of food in your home to make it more visually appealing, what would you pick and draw and example of changes you would make?

Design Evaluation

_____(1) Used the elements and principles of design.

_____color	_____texture	_____unity
_____line	_____form	_____emphasis
_____shape	_____repetition	_____contrast
_____space	_____value	_____variety

_____(2) Lights and darks are strong.

_____(2) Composition shows variety in sizes.

_____(2) Colors work well together.

_____(2) Negative space is interesting.

_____(2) Work is original and imaginative.

_____(2) Work is neat and displays good craftsmanship.
Did a thumbnail sketch first.

Work Habits

_____(5) Immediately started working on art project.
Worked all period
Cleaned up

_____(3) Wasted time
Did not participate during clean up time

_____Total (30 possible)

**Please do a quick thumbnail on back of page. Thanks.

Student Evaluation

Watercolor Evaluation

DID YOU

_____ experiment by mixing your own colors?

_____ "run a wash?"

_____ try "wet into wet?"

_____ try glazing techniques?

_____ use strong values?

Write down what "type" of color scheme you used.

Rate your work habits

_____ (3) great to good

_____ (2) sometimes good, sometimes bad

_____ (1) not productive

On back tell me how you feel about your painting.

Name collage

Make a collage on 6 x 18 construction paper using two letters in your name. Letters may be scrambled, tilted, upside down, off the edge of the paper - any way, but remember to use the basic elements and principles of design.

Use any papers or materials you want.

Be creative, use your imagination.

Checklist Evaluation:

_____ Vary sizes and directions

_____ Have shapes and lines going off at least two edges of the paper.

_____ Vary the values - use strong contrasts (dark, light)

_____ Is texture present?

_____ Is there unity, does it hold together?

Student Evaluation

"Close Up" Oil Pastel

_____(2) The oil pastel was applied in solid areas for bold effects.

_____(2) The negative space is interesting.

_____(2) I avoided scribbling or haphazard coloring.

_____(2) The composition is interesting and varied.

_____(2) I repeated colors to gain unity.

_____(2) I achieved new colors by blending.

_____(2) I used light, medium and dark values.

_____(2) I used good work habits (worked steadily and didn't waste time.

_____2) My work is signed and mounted, presented in a neat way.

_____Total (18 possible)

Design Box

Do at least 3 preliminary sketches.

Do color designs on 3 or 4 cardboard cards.

Tape together with 4 of the cards, making a cube box (square) or 3 creating a triangular "open box.

If you have other box shape ideas see me for an OK.

Fill out an evaluation sheet, sign box in pencil on bottom of one side.

EVALUATION

_____preliminary sketch

_____good work habits (neat, good use of time)

_____signed name

_____used a variety of lines and shapes

_____informal balance, some shapes of off edge

_____contrast between dark and light areas.

_____patterned of textured areas against plain or quiet ones for added interest

_____limited color palette - used related (analogous) colors

Student Evaluation

Plaster Cast and Face Mask

_____(5) Clay impression from plaster mold came out with features.

_____(5) Clay mask is sturdy and 1/2" thick.

_____(5) Glaze design was well thought out and imaginative.

_____(5) Glazes were applied in at least two layers.

Pick one of the following working habits that fits you the best.

Working habits were:

_____(5) Wonderful

_____(3) OK.

_____(0) Poor.

Visual Art Task Force recommendations concerning:

• art curriculum • school climate • staffing • equipment, facilities and materials • advocacy

SCHOOL ART CURRICULUM

Schools must implement a qualitative and sequential (K-12) art curriculum that provides for meaningful self expression of ALL students. The ideal curriculum integrates production, aesthetics, art history, and criticism in a wholistic way that accommodates individual learning styles. This approach must also provide for creative and divergent thinking and integration with other subject areas.

SCHOOL CLIMATE

School climate is an essential element in the learning process. Therefore, in order to accomplish our goal, it is necessary to:

- recognize student art work as essential
- distribute art communications
- inform parents of student progress and program information
- encourage parental involvement
- involve art educators with inservice on current teaching techniques and strategies
- encourage community support through the media

STAFFING CONCERNS

In order to support art as a basic in the curriculum, districts must have an appropriate staff of trained art educators/specialists. The visual arts task force recommends the following:

- one teacher per elementary building
- each teacher will have a degree in art
- studio art teaching aides should be available
- regular program of visiting artists or artists-in-residence should be available
- in-service time regarding the arts should be offered frequently
- there should be an art coordinator at the state and local level
- every educator should have access to the art coordinators

EQUIPMENT, FACILITY AND MATERIALS

In order for facilities to be safe and conducive to a learning environment it is necessary to have proper space, equipment and materials, such as the following:

- appropriate facilities and equipment for special populations
- safe and hazard-free areas
- sinks in each art room
- adequate storage facilities
- classroom facilities specialized for the curriculum and planned work to be accomplished
- display areas for works of art
- appropriately vented classrooms and kiln areas

ADVOCACY

In Wyoming, school districts are locally controlled, which enables the community to directly influence the types of programs presented in a school. Therefore, advocacy efforts for arts programming should occur on an ongoing basis to maintain an effective, strong art program. If we care about arts education we must become active, vocal and more involved.

APPENDIX D

The following advocacy efforts have proven to be successful and may be beneficial.

- All art educators should be encouraged to:
  - -become members in state and local art organizations
  - -assist students in attending and participating in state, regional, national and international shows
  - -develop and maintain positive peer relations with teachers outside the art field
  - -collaborate on integrative efforts providing for wholistic education
  - -become familiar with arts education advocacy resources available from:
    - National Art Education Association (NAEA)
    - Wyoming Alliance for Arts Education (WAAE)
    - Wyoming Arts Council (WAC)
  - -attend, state, regional and national arts education workshops and conferences and share information with colleagues

- The school itself should:
  - -exhibit student visual art work and provide for exhibiting outside of school, including community events
  - -incorporate fine arts nights
  - -be involved in national art month activities.
  - -include art information in local news sources
  - -establish student arts awards programs
  - -offer extracurricular art activities, including the opportunity to letter in art
  - -encourage development of a student chapter of the National Art Honor Society
  - -develop community /business partnerships for the arts (i.e.. corporate sponsorships of art billboards featuring student work)
  - -emphasize to community, faculty and students the importance of higher level thinking skills learned in art

- Student art exhibitions can:
  - -allow students the opportunity to display their artwork outside of the art room, providing a forum where students can see their work as well as the work of others, giving them the chance to evaluate and make critical judgements of works
  - -teach students the importance of proper methods of displaying art work, involving the community in the art program, helping; build student pride, self esteem and confidence, and a greater community awareness of the art program
  - -provide for continual display of art work at the school and related buildings such as libraries, central administration offices, and other community facilities, often in conjunction with various civic events
  - -be a key element in developing a strong successful art program . The following is a list of statewide opportunities for students to enter and exhibit works of art:
    - State High School Symposium Art Show
    - Congressional Art Competition
    - State High School Scholarship Competition
    - Marie Walsh Sharp Art Competition for Juniors (Summer institute for selected juniors)
    - County fairs
    - Local gallery shows
    - Regional and local shows in banks and businesses, museums, and recreation departments

Ideas for small visual arts budgets with few resources

By Sharon Merschat

For the classroom/art teacher with no resources and little monies to spend, the following sources are available and inexpensive:

•Use your camera

Take photos or slides of your community, its public art, architecture, storefronts, even the school.

When you travel and visit art galleries or museums, it is usually possible to take pictures or slides if you ask permission first. For art history purposes, slides can be taken from most art books, especially large format ones.

•Tape art specials from TV (especially public TV)

•Make your own video or, better yet, have students do it.

•Use "Art News", "Art in America", "Smithsonian", museum catalogues, postcards, calendars, greeting cards.

These inexpensive and many times donated visuals can be cut and laminated for bulletin boards, group or team activities, games (like concentration, puzzles) etc.

•Don't forget used book stores, library sales and other places with used books and magazines.

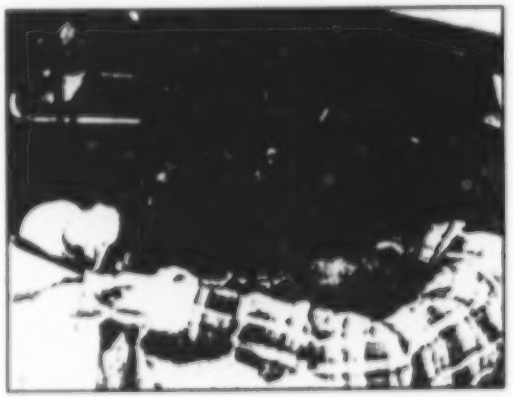
•Talk is cheap and we find that story-telling and dramatization assist in the child's ability to visualize and imagine creatively.

•Scrounge for leftover, castaway, and unsold items and ask. December 31 is a good day for this, from business managers who don't want to inventory everything anyway. Tell them it's for the school children.

•Borrow – many other schools and individuals are willing to loan things, if you maintain a good reputation for careful treatment of the items and prompt, personal return. Having the children send a thank you note doesn't hurt, either.

•Finally, a resource for inexpensive postcards and posters, with hundreds of artists to choose from is:

Publication Sales
National Gallery of Art
Washington, D.C. 20565



APPENDIX F

Resources: *local, state, regional and national*

Resource list of organizations and personnel who may assist in the promotion of Visual Art Education.

STATEWIDE ORGANIZATIONS

Casper College Art Department
125 College Drive
Casper, WY 82601

Central Wyoming College Art Dept.
2660 Peck Avenue
Riverton, WY 82501-1520

Eastern Wyoming College Art Dept.
3200 West C Street
Torrington, WY 82240

Laramie County Community College
1400 East College Drive
Cheyenne, WY 82007

Northwest College Art Department
Powell, WY 82435

Sheridan College Art Department
3059 Coffeen Ave.
P.O. Box 1500
Sheridan, WY 82801

University of Wyoming Art Museum
Barbra Westerfield
Box 3807 University Station
Laramie, WY 82071

University of Wyoming Art Department
Mary Jane Edwards
Laramie, WY 82071

Western Wyoming Community College
Art Department
2500 College Drive
P.O. Box 428
Rock Springs, WY 82901

Buffalo Bill Historical Center
Joy Comstock, Director of Education
P.O. Box 1000
Cody, WY 82414

Bureau of Land Management
2515 Warren Ave.,
Cheyenne, WY 82001

Division of Lifelong Learning and
Instruction Lifelong Learning Center
Bob Fry
336 Summit
Evanston, WY

Nicolaysen Art Museum
Kathy Shiroki, Education
400 E. Collins
Casper, WY 82601

Rock Springs Fine Arts Center
Henry Chadey
Rock Springs, WY 82901

Snake River Institute
Michelle Sullivan, Director
P.O. Box 7724
Jackson, WY 83001

Tim Evans, State Folklorist
Box 4036
University Station
Laramie, WY 82071

Wyoming Department of Education
Hathaway Building, 2nd Floor
Cheyenne, WY 82002

Ucross Foundation & Big Red Gallery
Ucross Route, Box 19
Ucross, WY 82835

Very Special Arts
Noreen Samuelson
1603 Capitol Ave.
Suite 205
P. O. 2861
Cheyenne, WY 82002

Wyoming Alliance for Arts Education
Wade Ward
101 12th Street
Wheatland, WY 82201

Wyoming Arts Council
Arts in Education Coordinator
2320 Capitol Ave.,
Cheyenne, WY 82002

Wyoming Council on the Humanities
Bob Young, Director
P.O. Box 3643, University Station
Laramie, WY 82071-3972

Wyoming Education Association
Bob Leinius, Director
115 East 22nd St.
Cheyenne, WY 82001

Wyoming Game and Fish
5400 Bishop Blvd.
Cheyenne, WY 82002

Wyoming Secondary Art Education
Assoc.
Pam Kraft
Box 277
Encampment, WY 82325

Wyo Theatre Inc.
42 N. Main
Sheridan, WY 82801

NATIONAL ARTS EDUCATION RESOURCES

American Council for the Arts
1285 Avenue of the Americas
3rd Floor
New York, NY 10019

APPENDIX F

American Institute of Architects (AIA)
1735 New York Ave.
Washington, DC 20036

Arts Propel
Pittsburgh Public Schools
341 South Bellefield Ave.
Pittsburgh, PA 15213

Educational Programs Information Services
Box 40077
Duke University
Durham, N C 27706-0077

Environmental Images
300 I Street, NE, Suite 101
Washington, DC 20002

Getty Center for The Arts in Education
1875 Century Park East, Suite 2300
Los Angeles, CA 90067-2561

Harvard Project Zero
323 Longfellow Hall
Appian Way
Cambridge, MA 02138

Marie Walsh Sharpe Foundation
Joyce Robinson
711 N. Tejon St. Suite B
Colorado Springs, CO 80903

National Alliance for Arts Education
The John F. Kennedy Center for The Performing Arts
Washington, D C 20566-0004

National Art Education Association
1916 Association Drive
Reston, VA 22091

National Assembly
of Local Arts Agencies (NALAA)
Robert Lynch, Director
1785 Massachusetts Avenue, N.W.
Suite 413
Washington, D C 20036

National Assembly of State Arts Agencies
1010 Vermont Avenue, N. W., Suite 920
Washington, D C 20005

National Council
on Education for the Ceramic Arts
P.O. Box 1677
Bandon, OR 97411

National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N. W.
Washington, D C 20506

National Endowment for the Humanities
1100 Pennsylvania Avenue, NW
Washington, D C 20506

National Institute
of Architectural Education
30 W. 22nd Street
New York, New York 10010

Urban Gateways
Ronnie Hartfield
343 South Dearborn Street, Suite 500
Chicago, Illinois 60604

Young Audiences Incorporated
1415 Larimer St.
Denver, CO 80203

Reference Materials

MAGAZINES

Art and Man publication

Art Education

Art in America

Art is Elementary

Art Method and Media

Art News

Arts and Activities

Connect Magazine/arts education listing on TV

Discover Art

Research in Arts Education

Sherwood Arts Productions/ Davis Publication/ Wilton

Smithsonian

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The Journal of Creative Behavior

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APPENDIX F

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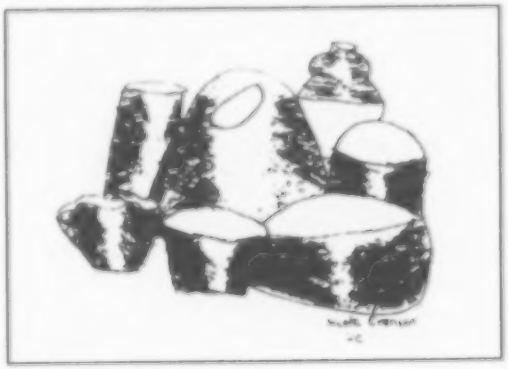

DANCE

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Dance

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Dance curriculum

Introductory statement

Because we live in a modern world of many possibilities, students should be given the opportunity to view this world through various modes of understanding so they may develop as complete human beings. Dance provides a means of perceiving and understanding the world in which we live, which is distinct and separate from learning practices which are traditionally sequential and linear. The information embodied in this publication has been developed to present the unique attributes of dance as an art experience.

Dance should be considered an integral part of the curriculum. Dance should be presented as a discipline which includes:

- a body of knowledge
- a way of perceiving and understanding the world
- use of experimental elements while moving in time and space

Movement should be presented as an effective learning tool which incorporates important psychological and sociological benefits. Students should be offered non-stressful dance experiences which focus on dance as meaningful individual expression. Dance should also be offered as an after school extra-curricular activity, affording additional training and opportunities for performing.

An effective K-12 dance curriculum should include a body of content; special consideration of class scheduling; appropriate staffing, and staff development; proper facilities, equipment, materials, and supplies; and advocacy. The Dance Task Force recommendations for these considerations are found in the Appendices following curriculum recommendations.

Level one outcomes

Aesthetics

By completion of grade five, students will:

- Participate in new dance experiences in and outside the school environment as they react to public performances

- Develop a personal dance understanding and vocabulary for describing and valuing dance as an art
  - -react to dance as an art in video and television productions
  - -report upon dance as art in books, magazines and newspapers

Criticism

By completion of grade five, students will:

- Analyze and state their reaction to the physical response of emotions in choreography as they
  - -interpret the meaning in movement
    - how does the movement make you feel?
    - what does it mean?
    - what does it make you think about?
  - -observe, describe, analyze and judge movement sequences and choreography (orally: K-3, written and/or orally: 4-5)
  - -recognize and demonstrate the creative aspects of movement

- Identify and describe feelings about peer work and professional work as they learn to
  - -value roles of dance artists and dance as art in society
  - -perceive and discuss aesthetic elements in various dance forms of their own and of other artists

History

By completion of grade five, students will:

- Recognize and distinguish through performance that dance has a past, present and future, i.e., dance as art, ritual or recreation

- Participate in dances from various eras or disciplines

- Describe basic elements characteristic to the following dance forms: ballet, social, ethnic, modern and jazz

- Investigate their community and/or their own ethnic origins by performing and participating in various dances

Production

By completion of grade five, students will:

- Experience and create dance through basic and exploratory movement, including the ability to
  - -demonstrate an awareness of the body, assessing the communication potential of body movement
  - -identify body parts and explore and demonstrate the movement potential in single body parts
  - -describe and explain how natural movement is executed
  - -execute the elements of time, space and energy in an original movement phrase

-perform and display a knowledge of non-locomotor skills, including
  axial–bending and twisting
  energy
  space–personal space and the space of others
  concepts–direction, level, paths
  shape–circular, curved lines and straight lines

•Experience the physical properties of basic movement as they
-demonstrate basic knowledge of laws of gravity, centrifugal force, torque and balance
-gain a kinesthetic awareness of body positions, directions, movement through space, speed, degrees of tension, relaxation and rhythm
-increase individual motor efficiency and kinesthetic sensibility

•Perform basic elements of dance as students
-execute a minimum of five different qualities (swing, percussion, staccato, vibratory, sustained, collapse)
-demonstrate and perform the use of locomotor skills and combinations thereof (run, walk, etc.)
-combine and perform original movement phrases combining form, variety, repetition and contrast
-create and experience dance as expression incorporating feelings, emotions and ideas

•Demonstrate cultural awareness, and an identification with a culture through the performance of traditional and multicultural dance

•Participate in movement experiences using the basic elements to produce a phrase of movement in which students
-incorporate dance elements within a simple phrase
-perform movement sequences for classmates and instructor
-produce informal productions for parents and other classes
-demonstrate dance proficiency by creating and executing set movement patterns or choreography

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Level two outcomes

Aesthetics

By completion of grade eight, students will:

- Engage in new dance experiences by participating in the following ways:
  - -view live dance as art performances in and outside of the school environment
  - -view dance as an art in video and television productions
  - -read about dance as art in books, magazines and newspapers
- Express in performance and writing an understanding of "dance as art"
  - -through comparison and contrast, identify aesthetic elements of various forms of dance
- Begin to develop a personal dance understanding and vocabulary for describing and valuing dance as an art
  - -recognize that a work of art can be judged by more than one standard
  - -recognize and demonstrate a knowledge of standards used by critics to judge dance as art, including: originality; dynamics; expressiveness; form; content; technique; etc.
  - -form and defend a judgement of dance created by peers and recognized artists
- Perceive and respond in writing and orally to aesthetic elements in dance works created in class and by noted artists in various dance forms

Criticism

By completion of grade eight, students will:

- Analyze and state their reaction to the physical response of emotions in choreography
  - -interpret the meaning in movement
    - how does the movement make you feel?
    - what does it mean?
    - what does it make you think about?
  - -observe, describe, analyze and judge movement sequences and choreography
  - -recognize and determine the creative aspects of movement
- Discuss and express feelings about peer work and professional work
- Determine the roles of dance as art and dance artists in society

History

By completion of grade eight, students will:

- Recognize and distinguish through performance or written products that dance has a past, present and future, i.e., dance as art, ritual or recreation
  - -demonstrate knowledge of the dance forms: ballet, social, ethnic, modern and jazz
- Investigate their community and/or their own ethnic origins and perform and participate in various dances
  - -describe specific knowledge of dance: past, present, and future
- Observe and discuss the history of all dance forms, i.e., ballet, jazz, modern, social and ethnic
  - -state and/or choose historical facts from multiple choices, the correct response to visual presentations of various dance forms
  - -develop a project which incorporates students' personal ethnic representation of social and/or ceremonial dance forms

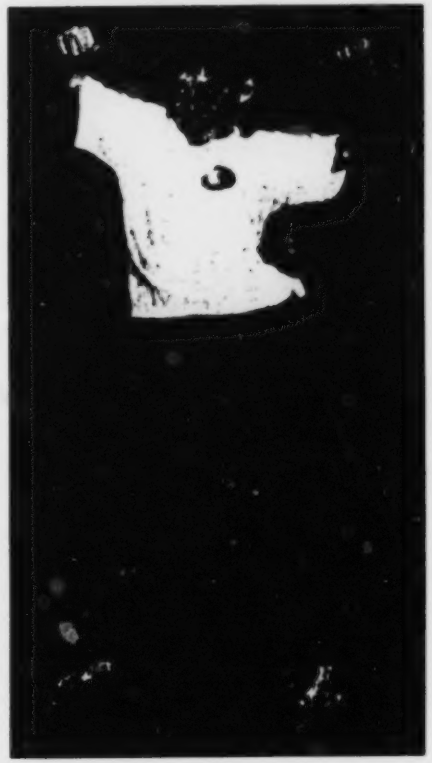
Production

By completion of grade eight, students will:

- Create dance through basic and exploratory movement
  - -demonstrate an awareness of the body, assessing the communication potential of body movement
  - -identify body parts
  - -explore and demonstrate the movement potential in single body parts
  - -describe and explain how natural movement is executed
  - -perform and display a knowledge of non-locomotor skills

- Execute the elements of time, space, and energy in an original movement phrase
  - -demonstrate basic knowledge of laws of: gravity, centrifugal force, torque, balance
  - -perform and display a knowledge of non-locomotor skills
    - axial-bending, twisting, etc.
    - energy
    - space - personal space, space of others
    - concepts - direction, level, paths
    - shape - circular, curved lines, straight lines, etc.
  - -gain a kinesthetic awareness of body positions, directions, movement through space, speed, degrees of tension, and relaxation
    - axial-bending, twisting, etc.
    - various levels of energy
    - space - personal space, space of others
    - concepts - direction, level, paths of body or body parts through space
    - shape - circular, curved lines, straight lines, etc.
  - -increase their individual motor efficiency and kinesthetic sensibility
  - -develop natural tempos of the body (rhythm)

- Master the basic elements of movement
  - -demonstrate and perform the use of locomotor skills and combinations thereof (run, walk, etc.)
  - -combine and perform original movement phrases combining form, variety, repetition and contrast
  - -create and experience dance as expression incorporating feelings, emotions and ideas



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LEVEL TWO

- Perform four basic steps in the multicultural arena, i. e. folk dance steps (polka; schottische; slide; two-step; etc.)

- Develop cultural awareness, and an identification with a culture through the per-formance of traditional and multicultural dance

- Continue to develop the elements of creative dance by adding more advanced ideas and concepts by combining in original dance phrases, locomotor movement paths, locomotor movement, axial movement, body parts, energy changes shape and space

- Participate in creating dances using the basic elements to produce a phrase of movement

  -perform movement sequences for classmates and instructor
  informal performance - at end of class
  informal performance - at end of dance class section
  -produce informal productions for parents and other classes

  -demonstrate their dance proficiency by creating and using set patterns or choreography

- Use kinesthetic awareness and basic movement elements to produce more complex movement phrases

  -demonstrate a higher level of performance by involving more difficult floor patterns in choreography
  -demonstrate a higher level of performance by involving more elements, levels, time, space and energy

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Level three outcomes

Aesthetics

By completion of grade twelve, students will:

- Develop a personal dance understanding and vocabulary for describing and valuing dance as an art

  -demonstrate the difference between liking and judging dance as art
  -through comparison and contrast, identify aesthetic elements of various forms of dance

- Engage in new dance experiences by participating in the following manner:

  -view live dance as art performances in and outside of the school environment
  -view dance as art in video and television productions
  -read about dance as art in books, magazines and newspapers

- Determine roles of dance as art and dance artists in society

Criticism

By completion of grade twelve, students will:

- Analyze and state their reaction to the physical response of emotions in choreography

  -interpret the meaning in movement:
  how does the movement make you feel?
  what does it mean?
  what does it make you think about?
  -observe, describe, analyze and judge movement sequences and choreography
  -recognize and determine the creative aspects of movement

- Discuss and express feelings about peer work and professional work

  -perceive and respond in writing and orally to the aesthetic elements in dance works of their making and of noted artists, including these forms: modern, ballet, jazz, tap, traditional and multicultural
  -compare and contrast the different aesthetic elements in each dance style

- Recognize and demonstrate that a work of art can be judged by more than one standard

  -recognize and demonstrate a knowledge of standards used by critics to judge dance as art, including: originality; dynamics; expressiveness; form; content; technique; etc.
  -form and defend a judgement of dance created by peers and recognized artists
  -study and contrast the interpretation of art works by recognized art critics and historians

- In performance and writing express an understanding of "dance as art"

  -research philosophers and demonstrate that it is not always possible to reach agreement about issues in the philosophy of art
  -through research, determine that philosophy is an ongoing dialogue on the nature of dance as art
  -demonstrate the ability to evaluate and form opinions about personal work, the work of peers, and the work of past and present recognized dance artists

LEVEL THREE

History

By completion of grade twelve, students will:

- Recognize and distinguish through performance or written products that dance has a past, present and future, i.e., dance as art, ritual or recreation
  - -demonstrate a knowledge of the dance forms: ballet, social, ethnic, modern and jazz
  - -describe further gained specific knowledge of dance; past, present and future
- Investigate their community and/or their ethnic origins by performing and participating in various dances
  - -integrate the community and/or students' own past or present ethnic origins by participation in dance
  - -developing a project which incorporates their social and ceremonial dance forms
  - -demonstrate knowledge of the history of dance in social and cultural contexts
- Observe and discuss the history of all dance forms, i.e., ballet, jazz, modern, social and ethnic
  - -prepare and present a research paper and create a dance involving a specific dance form

Production

By completion of grade twelve, students will:

- Create dance through basic and exploratory movement
  - -demonstrate an awareness of the body, assessing the communication potential of body movement
  - -identify body parts
  - -explore and demonstrate the movement potential in single body parts
  - -describe and explain how natural movement is executed
  - -perform and display a knowledge of non-locomotor skills
    - axial-bending, twisting, etc.
    - energy
    - space - personal space, space of others
    - concepts - direction, level, paths
    - shape - circular, curved lines, straight lines, etc.
  - -demonstrate and perform the use of locomotor skills and combinations thereof (run, walk, etc.)
- Execute the elements of time, space and energy in an original movement phrase
  - -demonstrate basic knowledge of the laws of gravity, centrifugal force, torque, balance
  - -gain a kinesthetic awareness of body positions, directions, movement through space, speed, degrees of tension, relaxation and rhythm
  - -increase their individual motor efficiency and kinesthetic sensibility
  - -demonstrate levels of effort
- Execute a minimum of ten different qualities of effort, i. e., heavy, light
  - -demonstrate Laban's movement concepts
  - -create and experience dance as expression incorporating feelings, emotions and ideas
- Perform ten basic steps in the multicultural arena, i. e., folk dance steps (polka; schottische; two-step; lindy, etc.) in order to develop a cultural awareness, and an identification with a culture through the performance of traditional and multicultural dance
- Continue to develop the elements of creative dance by adding more advanced ideas and concepts

LEVEL THREE

-combine and perform original movement phrases combining form, variety, repetition and contrast
-combine in original dance phrases locomotor movement paths
locomotor movement and axial movement
body parts and energy
shape and space

•Participate in art making using basic dance elements to produce a phrase of movement
-perform movement sequences for classmates and instructor
informal performance - at end of class
informal performance - at end of dance class section
-incorporate the dance elements within a simple phrase
-produce mini productions for parents and other classes
-demonstrate dance proficiency by creating and using set patterns or choreography

•Use kinesthetic awareness and basic movement elements to produce more complex movement phrases
-demonstrate a higher level of performance by involving more difficult floor patterns in choreography

•Use dance to describe an aspect of their own lives
-present an in-depth project involving all phases of a formal production.

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APPENDIX A

Dance glossary

AESTHETIC—Conception, judgement and appreciation of the arts as an enrichment to life experiences.

ART MAKING—Combining the elements of composition with other art forms to develop a finished product.

AXIAL—Movement of the body around its own axis; non-locomotor movement occurring above a stationary base.

BALLET—Dance elements which include harmonious, perfected order and geometry of absolute body lines. Ballet includes precise positions of the head, body, arms, and feet and includes body directions. The lines that the body creates do not end at the finger and toe tips; instead they reach further into space, radiating energy. Other elements of ballet include body facings, alignment, poses, placement of the center of weight, postural concepts, turnout, and the five basic foot and arm positions.

BASIC ELEMENTS OF DANCE—Basic elements of dance are time, space and energy.

CHOREOGRAPHY—The art of planning and arranging dance movements into a meaningful whole.

COMPOSITION—Using repetition, sequence, contrast, development, climax and variation to organize movements into unified and coherent pieces that lead to unity.

CREATIVE MOVE—Dance activity with emphasis on personal discovery and original movement with the intent to express, to communicate and enjoy.

CURRENT SOCIAL DANCE—Dances popular in contemporary settings, e.g. country swing, Latin swing.

DANCE—Movement organized in time, space and energy for the purpose of expression, communication and personal satisfaction.

DYNAMICS—Elements of effort (time, space, force) which give contrast to the basic movements.

ENERGY—An element of dance, relating to the body's vitality or power in initiating, controlling, and stopping a movement.

ETHNIC DANCE—Dance which portrays authentic and historical elements of a culture.

EXPLORATORY MOVEMENT—Movement which is in response to a specific problem or suggestion. There is no right or wrong movement; the student may experiment with their movement potential for a given situation.

FLOOR PATTERN—The path in space a dance follows—a flow chart for execution of the movements.

FOLK DANCE—Dance which is reflective of the forms and patterns of a cultural group.

FORM—Form as Organic Unity: the importance of recognizing and considering the organic steps of growth in the development of dance as art.

Form as Content: The organization of psychological elements into content.

Form as Structure: The organization of motor elements into visible form.

APPENDIX A

IMPROVISATION—Spontaneous exploration in response to problem solving, self awareness or to other criteria. (See composition)

KINESTHETIC AWARENESS—An internalized awareness of body placement and movement; awareness of the relative tension and range of movement in the body.

LABAN—Movement educator in England who developed a theory for how and why we move, a method for evaluating and documenting movement.

LEVEL—Relative differences in height in relation to the floor and aspect of space.

LOCOMOTOR—Movement requiring or resulting in a change of location. Propelling oneself across the floor.

MODERN DANCE—Concert dance having a limitless range of styles, developed in the twentieth century.

MOVEMENT LANGUAGE V. BODY LANGUAGE—Body language is the non-verbal component of everyday communication; gesture. Movement language is an abstraction of body language.

MOVEMENT PHRASE—The development of a motif, similar to a sentence or short idea, into a longer statement that comes to a temporary or permanent finish.

MOVEMENT QUALITY—Those elements which enhance, embellish and distinguish movement in terms of time, space, effort and movement intention.

MOVING THROUGH SPACE—The ability to move through space with awareness of direction, level, focus, size, range and contour.

MULTICULTURAL DANCE—Hybrid form of the dances cultures; combining two or more folk dance forms.

NATURAL MOVEMENT—Use of the body as it was designed to operate; exploring the natural rhythms and impulses of the body.

NON-LOCOMOTOR—Movement which does not result in a change of location.

SOCIAL DANCE—Historical and formal couple dances which reflect the mood and the music of the time or people. e.g. Waltz, jitterbug.

SPACE—An element of dance, relating to the area through which one moves.

SQUARE DANCE—A social form of dance having a designated movement vocabulary and usually performed in groups of eight.

SUSPENDED—Buoyant, floating quality of movement; and aspect of energy.

SUSTAINED—Continuous, controlled, un-accented movement; and aspect of energy.

TECHNIQUE—Those movements learned in the on-going preparation and development of the body to be a well tuned instrument for use.

TIME—An element of dance, relating to the rhythmic aspects of dance.

From the *Arizona Dance Essential Skills Curriculum*, Arizona Department of Education.

APPENDIX B

Teaching dance

. . . within an elementary physical education schedule

by Jean Dalton
Westridge Elementary, Rock Springs

Most elementary P.E. curriculums call for a wide range of diversified skills and subject areas to be experienced with a very limited time schedule. Across the nation one will find various schedules for elementary P.E., but most often P.E. will be two or three days/week from twenty to forty-five minutes in length. Incorporating dance into a P.E. curriculum is challenging.

Because I have always valued the incorporation of dance into my curriculum and our district curriculum guide calls for the inclusion of dance, I've tried a couple of 'time-saving' ideas.

When teaching another unit, whether it be volleyball or any other area of P.E., I might use dance as the warm-up. Here are three ideas you might use or build upon:

1) Creative movement: The first day I might spend 3-4 minutes on non-locomotor shape. The next day I might pair up two people and have them work on non-locomotor shape together, again only using 3- 4 minutes. The third day students could work on the shape on the floor in a pattern. The fourth day they could use that idea from the previous day and different body levels while moving in the pattern on the floor. The fifth day I could add an element of time to the movement by counting or using a tambourine. By the fifth day I've attempted to include time, space, effort and relationship, and the children accomplish a warm-up as well as experience a 'taste' of creative movement.

2) Folk Dance: The first day, again for a 3-5 minute period of time, I'll have the students move across the floor (no partners, no music) in the three-step fourth hop pattern that makes up the schottische step. The second day we'll add the step-hops that follow the first pattern. The third day we'll put those together and let the students listen to the music. The fourth day the students will be dancing the schottische step by themselves to the music. The fifth day students could move with a partner or may perform it forward and backward. Later, when I actually do a dance unit, the students already know the step, or at least are familiar with it.

3) Contemporary: Elementary students like working with contemporary music, and the latest dances. Whether you make up the dance to contemporary music or you're actually using one of the latest dances, the same can be done as above. Teach in very small segments, build on the dance each day; then, when the students walk in to your class, the dance can be performed immediately, with very little introduction. Most of these I do without partners, thus alleviating that 'hassle'.

Remember, this does not take the place of your actual dance unit, but will make your unit easier to teach!

A second idea you might want to incorporate into your dance unit is the presence of professional/expert dance teachers. Many cities across Wyoming are populated by persons with multicultural backgrounds who are happy to come in and share their history and dance with your students. Square-dance callers can sometimes spare time to come in to call; jazz teachers may come and share some technique with you and your students; Indian dancers put on shows as well as teach/share their heritage of dance. In my county alone one can find Spanish, Basque, Italian, Greek, Indian, and Clogging dancers, as well as persons who have extensive backgrounds in ballet, jazz, tap and creative (modern) dance. Don't forget that just the demonstration of some of these is educational. Ask your principal for time to present a dance assembly!

APPENDIX C

Evaluating dance

During times of declining educational dollars, all academic areas must be accountable. Evaluation validates dance as an academic pursuit. It provides a measurement of student performance. This continual measurement is a tool whereby programs and educators progress academically, physically, and emotionally.

In order to provide, promote and foster K-12 dance programs throughout the state, evaluation tools should be consistent and uniform. The following suggested procedures provide samples of effective evaluation tools currently used in dance education classes in Wyoming.

Note that the categories correspond to the levels and categories of the proposed curriculum dance resource materials.

Level I

Aesthetics:
1) outcome based list
2) teacher evaluation
3) specific movement sequences which children manipulate to incorporate the elements of dance theory.
4) performance of multicultural dances

Criticism:
1) verbal evaluation of own work
2) criterion-referenced evaluation (written)
3) contribution to group discussion

History:
1) written evaluation
2) identification of basic elements characteristic to different dance forms

Production:
1) teacher critique of informal performance
2) observation of choreography
3) criterion based evaluation of set choreography and patterns
4) student identification of basic elements in a piece of choreography

Level II

Aesthetics:
1) teacher evaluation of movement sequence with more advanced ideas and concepts
2) checklist of criteria for original dance phrases

Criticism:
1) attendance/documentation of new dance experiences
2) vocabulary examination (words for describing and evaluating dance)
3) criticism for "new performance" considering originality, dynamics, expressiveness, form, content, technique, etc.

History:
1) written evaluation
2) project

Production:
1) teacher evaluation of more complex phrases
2) analysis of floor pattern and its contribution to the composition

Level III

Aesthetics:
1) demonstration of effort
2) teacher evaluation of production as a composite project

Criticism:
1) student's evaluation of
   a. own work
   b. peers' work
   c. professional work

History:
1) completion of a project, including performance
2) completion of a research paper

Production:
1) demonstration of skill and confidence level
2) demonstrated proficiency in:
   -tempo/rhythm - use of accompaniment
   -use of space
   -kinesthetic awareness
   -shape and space
   -integration with theme
   -expressive quality
   -overall technical execution

Thoughts on evaluation for dance

By Margaret Stalder, University of Wyoming

A. I believe two discrete forms of evaluation should be considered. The first is a formative technique which measures specific dance knowledge in all four areas (Aesthetics/Criticism/ History/Production) and is evaluated at least three times per year in school.

B. The second is a form of self-evaluation in which students, perhaps in discussion with the teacher, describes their personal growth. Rather than a criterion-referenced evaluation form, a personal narrative or paper might be more appropriate.

Following are some sketches for formative evaluation measures: (A) and simple statements which might be included in a self-evaluation and (B) narrative.

A. Example (Aesthetic)

Date Accomplished and Activity _____

Body Parts: _____

Time Phrase: _____

Space Phrase: _____

Energy Phrase: _____

Laws of Gravity: _____

Locomotor Movement: _____

Selected Folk Dance Steps: _____

Laban's Efforts: _____

Emotions via Mvmt. Phrase: _____

Elements of Composition: _____

A. Example: (Aesthetics)

MOVEMENT SKILLS- Activity/Test/Composition

• Identify Body Parts: _____

Grade: A B C D F

• Perform eight basic locomotor movements: _____

_____

Grade: A B C D F

B. Example (Self-evaluation)

'The dance lessons on shape made me more aware of my own personal- space needs. Now, I can empathize - with what I see on stage, like when the interaction between two dancers is meant to portray a very private situation.....'

'I don't just hear the mood of music any more. The experiences we had in analyzing rhythmic patterns and moving to them helps me feel those rhythms whenever I hear them.'

'Trying to find all the possible ways to move various body parts helps me realize what movements are more difficult than others, and why the body's structural limits make some movements harder to do.'

Lesson Plan Evaluation Sample

By Jennifer Stoesz

1. Major concept/objective presented in the lesson _____

   _____

2. Procedures: _____

   _____

   _____

Evaluation: Rating is 1=high(yes); 2=average(sometimes); 3=poor(no)

1 2 3 Did all children participate all of the time?

1 2 3 Did some children participate more frequently?

1 2 3 Did some children initiate ideas more than others?

1 2 3 Did I need to modify the lesson once we were working with it? In what way?

1 2 3 Did some children go beyond the problem in creating their own movements?

1 2 3 What kinds of feedback did I (teacher) receive from this lesson? (don't understand; don't like this; want to do it again, etc.)

• *Short narrative would need to be written for each question in addition to the rating scale.*

APPENDIX D

Dance Task Force recommendations concerning:

• dance curriculum • school climate • staffing • equipment, facilities and materials • advocacy

SCHOOL DANCE CURRICULUM

The scheduling of dance classes should be considered. Dance classes should be offered consistently, at least as often as visual art, music and theatre. Ideally the most effective learning takes place when classes are offered daily. The following is a list of suggestions for incorporating a successful dance program in the schools.

- The entire K-12 population, including handicapped and special needs children, should have the opportunity to dance.
- Dance knowledge and skills should be presented sequentially in the curriculum. There should be classes to accomodate a variety of levels.
- All classes should have a specific course description and outcome based objectives. These outcomes should be evaluated.
- Students should have exposure to all dance components during their K-12 education.
- Dance should be included and involved in collaborative academic projects (core teaching).

SCHOOL CLIMATE

A positive and supportive school climate is necessary for a successful dance program. The following suggestions are made knowing they are not all inclusive. Each district will add, improve upon and create their own ideas, making the dance program their own.

- The school board and school should be open-minded and allow the dance artistry to take place without unecessary censorship and the dance academic area should uphold any and all school policies.
- The dance program should be viewed equally as an academic pursuit as well as extra-curricular.
- The school incorporating a dance program should maintain an educational philosophy that inspires students to learn.
- Prior to instituting a dance program, administrators should be educated to the psychological, physiological, sociological and academic benefits of a dance program.
- There should be support of dance faculty and administration by other academicians and administration.
- The school should provide support, encouragement, and celebration of student accomplishments and efforts.

STAFFING CONCERNS

Ideally each school should have access to a certified dance instructor. If this is not possible then the schools should have access to someone with a degree in dance and/or professional experience. Schools can supplement a dance program by use of the Wyoming Arts Council Arts in Education program which, through a granting process, provides artists in the schools. Schools can also inquire about state consultant pools. Whenever possible, there should be a community list of resource persons, books, video tapes and music compiled. For your convenience we have compiled a statewide list.

Other helpful resources are the state dance chair for the Wyoming Alliance for Health, Physical Education, Recreation and Dance. The National Dance Association is affiliated with the American Alliance for Health Physical Education, Recreation and Dance. Many resources are available

through the National Dance Association. The Wyoming Alliance for Arts Education can also be instrumental in assisting with the development of a local dance program. A listing of these organizations can be found in the State Resource list in the Appendicies of this guide.

Staff Development

Dance certification for teachers should become available through workshops, regional and statewide meetings, continued professional study and master classes, master/apprentice workshops and periodic internships. Integrated and interdisciplinary dance/academic workshops should be developed and available.

EQUIPMENT, FACILITY AND MATERIAL RECOMMENDATIONS

It is important to note that dance can be taught in any clear space free of obstacles and on a floor free of splinters, nails and other harmful protrusions. The following is a suggested list of equipment for an ideal dance program.

-moveable barres, mirrors and curtains
-various hand instruments
-sound system
-video equipment
-appropriate space specific to various dance offerings
-funding available for the purchase of equipment and music
-wooden floors

Also necessary are:

-academic classrooms as well as moving space
-moveable desks
-changing, dressing and showering spaces
-storage space for costuming, props
-office space for dance personnel
-access to TV studio in district for instructional purposes
-performance spaces both large and small
-well lit instructional spaces (when possible have natural light)

ADVOCACY

In order for the community to become an advocate of dance within the school curriculum the following should occur:

- An assessment of the cultural needs of the community, including the dance arts should be conducted.
- Articulation of dance benefits K-University should be provided to the community.
- Dissemination of dance benefit information to parents and community via newsletters, public forms, and the PTA should be conducted.
- Dance performance dates should be posted on all community and school calendars.
- Dance advocates need to promote all of the arts.
- Collaborations with visual arts, music, theatre and the literary arts should be developed.
- Local interest groups should be encouraged to develop dance scholarships for students, furthering their education in dance.
- Local dance organizations should be encouraged to emerge as support and resource entities that could assist in soliciting funding, volunteers and ideas.
- Dance should be incorporated into other community programs in the schools and community, i.e., DARE, 4-H.
- Dance personnel should work closely with the State Arts Council to solicit statewide dance information and assist in the promotion of the arts.
- Dance educators and administrators should work together to institute an "All State Dance Performance" opportunity and/or summer dance camp.

APPENDIX E

Dance resources: *state and national*

STATEWIDE ORGANIZATIONS

University of Wyoming
Department of Theatre and Dance
P.O. Box 3951
Laramie, WY 82071-3951

Western Wyoming
Community College
Director, Colleen Altaffer Smith
2500 College Drive
Rock Springs, WY 82901

Basque Dancers
Josie Jaureque
1325 Cottonwood Drive
Rock Springs, WY 82901

Eastern Shoshoni Culture Center
Dance and Songs
- Patricia Bergie, Director
  P.O. Box 538
- Richard Ferris, Sr.
- Harrison Shoyo
  132 Steward Rd.
- Hamen Wise
  Box 538

Fort Washakie, WY 82514

International Student's Association
Box 3703
University of Wyoming
Laramie, WY 82071-3951

Kolo Folk Dances
Mary Leah Doak
405 Mountain View Drive
Rock Springs, WY 82901

Los Chicos y Chicas de Green River
(Mexican Dance)
Martha Barrera
280 Hoover Drive
Green River, WY 82935

NATIONAL RESOURCES

Alliance for Arts Education
John F. Kennedy Center for the Performing Arts
Washington, DC 20566

American Alliance for Health,
Physical Education, Recreation and Dance
1900 Association Drive
Reston, VA 22091

American Dance Guild
1619 Broadway
Room 603
New York, NY 10019

American Dance Therapy Association
Suite 230
2000 Century Plaza
Columbia, MD 21044

Dance
Dance Notation Bureau
19 Union Square West
New York, NY 10003

Nat'l. Ass'n of State Art Agencies
Suite 316
1010 Vermont Ave., N.W.
Washington, DC 20005

National Dance Association
1900 Association Drive
Reston, VA 22091

National Endowment for the Arts
Arts in Education Program
2401 E. Street N.W.
Washington, DC 20506

Wyoming Arts Council
AIE Program
2320 Capitol Ave.
Cheyenne, WY 82002

Reference Materials

MAGAZINES

American Alliance for Health, Physical Education, Recreation, and Dance

American Dance Therapy Association

American Square Dance

C.O.R.D.: Histories, Perspectives, and Discipline

Dance and Dancers

Dance Magazine

Dancing Times

Dance Business News Letter

Dance Life in NY

Dance News

Dance Source

Drama Review

Dance Teacher Now

English Dance and Song

Theatre Crafts

Journal of Physical Education, Recreation and Dance (AAHPERD)

APPENDIX E

BOOKS AND ARTICLES

Langer Suzanne K. *Feeling and Form*, New York: Charles Scribner's Sona, 1957.

Sheets, Maxine. *The Phenomenology of Dance*. Madison, WI: University of Wisconsin Press, 1966.

BALLET

Grant, Gail. *Technical Manual and Dictionary of Classical Ballet*, 3rd. Ed. New York: Dover Publications, 1982.

Hammond, Sandra Noll. *Ballet Basics*. Palo Alto, CA: Mayfield Publishing Co., 1984.

Hammond, Sandra Noll. *Ballet: Beyond the Basics*. Palo Alto, CA: Mayfield Publishing Co., 1982.

CHOREOGRAPHY/ IMPROVISATION

Blom, Lynne Anne and Terin Chapin. *The Moment of Movement: Dance Improvisation*. Pittsburgh, PA: University of Pittsburgh Press, 1988.

Ellfeldt, Lois. *A Primer for Choreographers*. Palo, Alto, CA: Mayfield Publishing Co., 1967.

Hayes, Elizabeth R. *Dance Composition and Production*. Princeton, N.J.: Dance Horizons/Princeton Book Publisher Co., 1981.

Humphrey, Doris. *The Art of Making Dances*. New York: Holt, Rinehart and Winston, 1959.

CREATIVE DANCE FOR CHILDREN

Boorman, Joyce. *Creative Dance in the First Three Grades*. Don Mills, Ontario, Canada: Longman, Canada, 1969.

Flemming, Gladys Andrews. *Creative Rhythmic Movement: Boys and Girls Dancing*, Englewood Cliffs, NJ: Prentice Hall, 1976.

Joyce, Mary. *First Steps in Teaching Creative Dance*. Palo Alto, CA: Mayfield Publishing Co., 1973.

FOR SECONDARY LEVELS

Cheney, Gay and Janet Strader. *Modern Dance*. Boston: Allyn and Bacon, 1975.

Dance Curriculum Resource Guide: *Comprehensive Dance Education for Secondary Schools*. Revised Edition. New York: American Dance Guild, 1980.

ETHNIC/NATIVE AMERICAN DANCE

Dorian, Margery. *Ethnic Stories for Children to Dance*. BBB Associates, 1967.

Hughes, Russell Meriwether. *Total Education in Ethnic Dance*. New York: M. Dekker, 1977.

Trenholm, Virginia Cole. *The Arapahoes: Our People*. Norman, OK: University of Oklahoma Press, 1970.

Trenholm, Virginia Cole. *The Shoshonis: Sentinels of the Rockies*. Norman, OK: University of Oklahoma Press, 1964.

FOLK, SOCIAL & SQUARE DANCE

Buckman, Peter. *Let's Dance: Social, Ballroom and Folk Dancing*, Paddington Press, 1978.

Harris, Jane A., Anne Pittman and Marlys S. Waller. *Dance A While: Handbook of Folk, Square and Social Dance*. 5th ed. Minneapolis, MN : Burgess, 1978.

Joukowsky, Anatole. *The Teaching of Ethnic Dance: Macedonia. Greece, Serbia, Bulgaria, Rumania, Czechoslovakia, France, Poland, the Ukraine*. New York: J.L. Pratt, 1965.

Lawson, Joan. *European Folk Dance*. Pittman, 1955.

JAZZ DANCE

Kayou, Delores Kirton. *Modern Jazz Dance*. Palo Alto, CA: Mayfield Publishing Co., 1971.

Kraines, Melinda Goodman and Esther Kan. *Jump into Jazz*. Palo Alto, CA: Mayfield Publishing Co. 1990.

Traguth, Fred. *Modern Jazz Dance*. Englewood Cliffs, NJ: Prentice Hall, 1983.

MODERN DANCE

Lockhart, Aline Simpson. *Modern Dance: Building and Teaching Lessons*. 5th Ed. Dubuque, IA: W.C. Brown, 1977.

Minton, Sandra Cerny. *Modern Dance, Body and Mind: A Basic Approach for Beginners*. Englewood, CO: Morton Publishing Co., 1984.

Sherbon, Elizabeth. *On the Count of One: Modern Dance Methods*. 3rd Edition. Palo Alto CA: Mayfield, 1982.

National Dance Association. *Discover Dance: Teaching Modern Dance in the Secondary Schools*.

APPENDIX E

HISTORY

Clark, Mary and Clement Crisp. *Ballet: An Illustrated History*. New York: Universe Books, 1973.

Cohen, Selma Jeanne. *Dance as a Theatre Art*. New York: Dodd, Mead, 1977.

Horst, Louis. *Pre-Classic Dance Forms*. New York: Kamin Dance Publishers, 1953.

Kraus, Richard, Hilsdendager and Dixon. *History of the Dance in Art and Education*. 3rd Edition. Englewood Cliffs, NJ: Prentice Hall, 1991.

DANCE INTEGRATED INTO OTHER CURRICULUM AREAS

Dimondstein, Geraldine. *Children Dance in the Classroom*. New York: Macmillan, 1971.

Flemming, Gladys Andrews. *Children's Dance*. Washington, DC: AAPHERD Publications, 1973.

Stoesz, Jennifer B. *The Moving Calendar*. 1415 Steele, Laramie, WY 82070.

Werner, Peter H. and Elsie C. Burton. *Learning Through Movement: Teaching Cognitive Content Through Physical Activities*. St. Louis: C.V. Mosby, 1979.

DANCE FOR SPECIAL POPULATIONS

Lloys, Marcia L. "The Handicapped Can Dance Too!" *Journal of Physical Education, Recreation and Dance*. V. 49, N. 5, 1978.

Mason, Kathleen Criddle, ed. *Dance Therapy: Focus on Dance VII*. Washington, DC: AAHPERD Publications, 1974.

Schoop, Trudi. *Won't You Join the Dance?* Palo Alto, CA: Mayfield Publishing Co., 1074.

MOVEMENT ANALYSIS/LABAN STUDIES

Laban, Rudolf. *Modern Educational Dance*. Rev. ed. translated by Lisa Ullman. New York: Praeger, 1968.

Minton, Sandra Cerny. *Body and Self: Partners in Movement*. Champaign, IL: Human Kinetics Books, 1989.

Preston-Dunlop, Valarie. *A Handbook for Modern Educational Dance*. London: MacDonald and Evans, 1972.

MUSIC/RHYTHMIC ANALYSIS

Mains, Margaret Small. *Modern Dance Manual; Rhythmic Analysis as It Relates to Movement*. Dubuque, IA: WMC. Brown, Co., 1950.

Porter, Evelyn. *Music Through the Dance*. New York: Charles Scribners Sons, 1938.

Rozmajal, Michon and Rene Boyer-White. *Music Fundamentals, Methods and Materials for the Classroom Teacher*. White Plains, NY: Longman, 1990.

KINESIOLOGY

Alter, Judy. *Stretch and Strengthen*. Boston: Houghton Mifflin Co., 1986.

Fitt, Sally. *Dance Kinesiology*. New York: Schirmer Books, 1988.

DANCE PRODUCTION

Corson, Richard. *Stage Make-up*. 4th ed. New York: Meredith, 1967.

Ellfeldt, Lois and Edwin Carnes. *Dance Production Handbook*. Palo Alto, CA: Mayfield Publishing Co., 1971.

Selden, Samuel and Hunton D. Sellman. *Stage Scenery and Lighting*. New York: Appleton-Century-Crofts, 1959.

DANCE FACILITIES AND EQUIPMENT

Dance Facilities and Equipment Handbook. Washington, DC: AAPHERD Publications, 1977.

MUSIC

Music

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Music curriculum

Introductory statement

Music is an essential part of every educational curriculum. A healthy music program should include performance, music history, aesthetics, music criticism, and the production and improvisation of music. Music education should provide each student with an outlet for creativity and self-expression. As music students study relationships in melodies, harmonies, rhythms, and the language of music, they learn to weigh and judge, decide and adjust, and feel and interpret. Experiences in music contribute to a students' growth and well-being. Music can be used to enhance and clarify concepts in all other curriculum areas including reading, writing, calculation, science, health, physical education, history, language and aesthetics.

Music education should include the development of self-discipline and critical thinking skills and a love of lifelong learning. Every music student should actively participate in music performance. The components of performance can include movement to music, singing, playing an instrument, reading and listening. At an early age, students should be able to recognize written music and begin to decipher notes and notational symbols in written music. At the secondary level, students should continue to read music and be able to apply those reading skills to an instrument.

Throughout history, music has played a crucial role in the development of civilization. Music education should implement multicultural knowledge at all age levels. This implementation might occur through the musical celebration of cultural holidays or the discussion of improvisation and jazz. Music history should include instruction on the impact of women in music and the utilization of women composers during performance.

Beginning in the early grades, students should be exposed to a variety of performances, literature and media. Students should develop the ability to make independent aesthetic judgements about the music they are exposed to. These aesthetic judgements should be based on students' ability to listen intelligently to music and also on their previous exposure to various musical styles.

All students should have an equal opportunity to study music and find avenues of growth to develop as far as their abilities, needs and interests will permit. Music education should be made accessible to all special populations. A responsible music program will make necessary adjustments to fit the music curriculum to the needs of those students with special abilities. Music education is vital in the reinforcement of learning for students from special populations.

In order to fully develop the minds of every student, an effective school curriculum must include music.

Level one outcomes

Aesthetics

By completion of grade five, students will:

- Demonstrate an increased awareness of music as an important part of everyday life by
  - -developing an awareness and sensitivity to a variety of music
  - -demonstrating a respect for music and its performance and creation (i.e. proper concert etiquette)
- Use music as a means of personal expression/ communication
- Discuss personal responses and emotional effects of music

Criticism

By completion of grade five, students will:

- Become sensitive to and compare sounds in their environment as they begin to distinguish between household and everyday and industrial rhythms
- Interpret the basic notational symbols for rhythm patterns, including quarter, eighth and half notes and rests, by engaging in appropriate movement, such as clapping or walking, playing on classroom instruments, or chanting
  - -recognize the basic features (e.g. form, melodic contour, expressive qualities) of unfamiliar songs by studying their notation
  - -recognize aurally the timbre of basic wind, string, percussion and folk instruments
- Describe in simple terms the stylistic characteristics of some of the music they sing or listen to as they
  - -use musical terms and concepts to express thoughts about music (e.g. loud, short, high, melody, rhythm)
  - -identify the structure of simple musical forms (i.e.: AB, ABA, rondo)

History

By completion of grade five, students will:

- Participate by playing and hearing music of their own ethnic and cultural group as well as that of other students' ethnic and cultural groups
- Listen to significant styles and genres in music history and explore a variety of major composers
- Begin to understand music as both personal and societal expression
- Become acquainted with the role of music in the lives of people
- Explore and compare the historical relationship of music to dance, theater and visual arts

LEVEL ONE

Production

By completion of grade five, students will:

•Sing songs accurately and independently, reflecting an understanding of tonal and rhythmic elements to

-control their voices in order to produce the desired musical quality to communicate expressive intent

-perform basic tonal patterns, rhythm patterns, and simple songs on recorder, keyboard, and electronic synthesizer, and other classroom instruments

-sing one part alone or in a small group while others sing contrasting parts

-sing harmonizing parts in thirds and sixths

•Provide choral accompaniments with instruments such as orff, guitar, and autoharp-type instruments to

-conduct songs in 2-, 3-, and 4- beat meter
-perform simple accompaniments by ear

•Recognize tonal and rhythm patterns and musical forms from examining the notation

-demonstrate the use of a systematic approach to music reading

-demonstrate growth in the ability to sing or play music from notation

-make thoughtful alterations and variations in existing songs

-use movement to enhance the understanding of rhythmic patterns, musical form and expression

•Improvise rhythmic accompaniments for songs to

-create simple descants, introductions, and codas

-experiment with variations in tempo, timbre, dynamics, and phrasing for expressive purposes

-utilize diverse sound sources, including electronic, when improvising or composing

-improvise simple ostinato-like accompaniments on pitched instruments or with basic body percussion

•Perform musically with an awareness of pitch, phrasing and dynamics with an ensemble

•Perform on an instrument with proper technique, proper position and good tone quality

Level two outcomes

Aesthetics

By completion of grade eight, students will:

- Develop an enjoyment and satisfaction in performing music, in both formal and informal situations as they

  -develop a sensitivity to the aesthetic qualities of the music performed or heard
  -develop an enjoyment and satisfaction in creating original musical ideas

Criticism

By completion of grade eight, students will:

- Perceive, interpret, respond to, and evaluate a diversity of culturally organized sound patterns commonly called music, along with sounds heard in their environment

  -listen and respond critically in a written manner or orally to their own performances of music
  -identify aurally by title and composer a repertoire of compositions that represent a variety of musical styles
  -give concentrated attention while listening to music for relatively long periods of time

- Discuss music, heard and performed, in terms of musical elements and structure (e.g., pitch, rhythm, texture, form) as they

  -analyze aurally performances of music, with attention to form, type, performance medium, and salient musical features
  -employ an appropriate vocabulary of musical terms to analyze music
  -utilize nonverbal media, such as visual art and movement, to describe musical structure and responses to music
  -indicate an increased awareness of the expressive qualities of the music they perform, including phrasing, dynamics, articulation, intonation and balance

- Respond to and evaluate a variety of music from a variety of styles and periods including classical, jazz, popular idioms, ethnic, world and others

- Evaluate the impact of "modern" technology on music of many styles and historical time frames

History

By completion of grade eight, students will:

- Show proficiency in understanding music as both personal and societal expression as they

  -become acquainted with the roles of music in the lives of people
  -explore and compare the historical relationship of music to dance, theatre and the visual arts
  -understand how composers have drawn inspiration from music of regional and national origins
  -explore qualities of sound that are expressive of different cultures
  -listen to significant styles and genres in music history

- Participate in playing and hearing music of their own ethnic and cultural group, as well as that of other students

LEVEL TWO

Production

By completion of grade eight, students will:

- Sing with an acceptable tone quality and breath support throughout their singing ranges to
  - -sing in unison accurately and with a free tone and correct expression
  - -sing a repertoire of folk, art, and contemporary songs
  - -sing rounds, partner songs, songs with descants and songs in two or three parts
  - -sing comfortably and confidently through the period of voice change
- Play a least three chords on an instrument such as guitar or ukulele and demonstrate proficiency on a variety of classroom instruments
- Perform as soloists or members of a small ensemble, vocally or on instruments, for others in classroom settings
- Demonstrate a commitment to the ensemble in which they perform by practicing its music individually andparticipating in it's rehearsals and concerts
- Use standard notation as a guide to singing or playing classroom instruments as they
  - -read musical notation
  - -employ traditional or nontraditional notation as a means of retaining musical ideas
  - -identify by name and function standard notational symbols for pitch, rhythm, articulation, and dynamics
  - -recognize similar and contrasting ideas when presented in musical notation
- Improvise simple rhythmic and harmonic accompaniments to recorded music
  - -sing or play simple melodies in treble clef at sight
  - -improvise and write simple music in at least one performance medium using traditional or nontraditional sound sources, including electronic
  - -experiment with variations in tempos, timbres, and phrasing for expressive purposes
- Use movement to enhance the understanding of rhythmic patterns, musical form and expression

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Level three outcomes

Aesthetics

By completion of grade twelve, students will:

- Exhibit an enjoyment in performing, listening and studying a variety of music as they
  - -demonstrate a respect for the skilled performance of music, quality compositions and skilled arrangements
  - -demonstrate proper audience behavior reflecting the accepted cultural patterns of the music
  - -demonstrate an interest in musical performances in the school and community
  - -demonstrate a personal aesthetic response to music
- Demonstrate a commitment to performing well in an ensemble

Criticism

By completion of grade twelve, students will:

- Evaluate music in its historical and cultural context as they
  - -analyze and discuss a representative sample of musical works of recognized quality
  - -demonstrate a knowledge of music notation and symbols
  - -analyze works in terms of the elements of music
  - -describe the forms and structures of the works being rehearsed, performed or listened to
- Evaluate the quality of performances by live musical performers demonstrating they
  - -recognize aurally and can describe musical genres such as oratorio, symphony, and opera
  - -recognize aurally examples from the historical style periods of music

History

By completion of grade twelve, students will:

- Develop an understanding of music as an essential aspect of history and human experience
- Recognize music as a form of individual and cultural expression
- Develop a comprehension of the relationships of music to the other fine arts
- Describe different cultural, social and geographical influences in music

Production

By completion of grade twelve, students will:

- Perform on an instrument with proper technique, proper position, and good tone quality to
  - -demonstrate increased competency on their instrument/voice
  - -interpret correctly pitches, rhythms, and other notational symbols
  - -perform a varied repertoire of musical literature
  - -respond sensitively to the gestures of a conductor
- Demonstrate improved skill at reading music and growth in musicianship to
  - -create and/or arrange musical composition in a selected media (including instrumental, vocal and electronic)
  - -create new synthetic sounds symbolic of cultural change in society

APPENDIX A

Music glossary

ACAPPELLA—Choral arrangements which are unaccompanied.

ADAGIO—Slow tempo

ALLEGRO—Fast, lively tempo

ANDANTE—Literally, "at a walking pace"; moderately slow tempo

ARPEGGIO—Literally, "harp-like"; the notes of a chord sounded in succession rather than simultaneously

BAROQUE—The ornate style of art, architecture, and music of the 17th and the first half of the 18th centuries

BLUES—A style of music characterized by its bittersweet jazz songs or dance songs.

CLASSICAL—A period of music characterized by a more or less formal nature, with emphasis on beauty and proportion rather than on emotional expression.

CODA—A concluding section of a composition

DESCANT—Counter melody sounded simultaneously with a main melody or theme

DURATION—Longness or shortness of sound, the length sound exists in time

DYNAMICS—Volume, or the loudness or softness of music

FLAT—The symbol which, placed before a note, lowers its pitch by a semitone.

FUGUE—A form of music developed according to a set pattern and using imitation of voices

GLISSANDO—The drawing of a finger down or up a series of adjacent notes.

GREAT STAFF—This is a fictional notational device for the purpose of explaining the clefs. Middle "C" divides the Treble (G) Clef from the Bass (F) Clef. In various choral arrangements, a Treble, Soprano, Alto, and Bass Staff also exists.

IMPRESSIONISM—A period of music characterized by the parallels between the Impressionist painters and Impressionist musicians, such as Debussy, whose dreamy nocturnes are reminiscent of Whistler's paintings.

INTERVAL—The distance in pitch between two tones

JAZZ—The roots of jazz extend far back to the Colonial Days with the integration of African-Carribbean musical styles blended with the simpler kind of mission hymns and the spontaneous work songs of the field hands.

LARGO—A very slow tempo, slower than adagio

LEGATO—A smooth tempo, opposite of staccato

MARCATO—A note played with strong accent

MELODY—The main musical line

METER—The basic grouping of beats and accents within a measure

NATURAL—A note that is neither raised (sharped) or lowered (flatted). If this symbol is used before a sharped or flatted note, that note is automatically restored to its natural state.

ORATORIO—A large work, usually religious in nature employing soloists, chorus, and orchestra

PITCH—Highness of lowness of sound; frequency of vibration

ROMANTIC—A term used to describe the music of the 19th century

RONDO—A musical composition with an intermittently recurring theme and contrasting section interspersed

RUBATO—A lingering or hurrying over some notes in a phrase is compensated by a corresponding hurrying or lingering over other notes in a later phrase; a rhythmic give and take.

SCALE—An ascending or descending series of tones proceeding by a specified scheme of intervals.

SONATA—A composition usually for one or two instruments arranged in a series of three or four movements of contrasting character.

SYMPHONY—An orchestral work usually in three or four movements.

SYNCOPATION—Displacement of the normal accent; accent on a weak beat.

TEMPO—A series of tones forming a musical idea.

TIMBRE—Tone quality or tone color, unique organization of frequencies in the overtone series.

VIVACE—Very fast tempo, vivacious.

VOLUME—Loudness or softness of sound.

APPENDIX B

Music evaluation

Our government and our nation as a whole are more and more looking to schools for their accountability of curriculums. Evaluation validates a school's accountability for music as an academic course. It provides a measurement of a music student's performance. This continual measurement is a tool whereby programs and educators progress academically, physically, and emotionally.

For further information on evaluation resources contact:

Macmillan Publishing Company
866 Third Avenue
New York, NY 10022

Parker Publishing Co., Inc.
Nyack, NY

Silver Burdett & Ginn
Morristown, N.J.

Gia Publications
7404 S. Mason Avenue
Chicago, Illinois

Holt, Rinehart and West
1627 Woodland Avenue
Austin, Texas 78741

The following pages provide samples of effective evaluation tools.

Sample Evaluation Form

Rawlins Public Schools
Music Department

Flute

Progress of _____ Grade_____ Evaluated by _____

E= Excellent work in this area
S= Satisfactory work in this area
I= Improving in this area
U= Needs improvement in this area
X= Not applicable at this time

Specific Flute Skills:

___ Holds the instrument correctly
___ Plays with a beautiful tone
___ Controls the upper register notes
___ Controls the lower register notes
___ Plays in phrases and musical ideas
___ Controls and supports with the breath
___ Executes the written dynamics
___ Embouchure development (skips and leaps)
___ Development of vibrato
___ Intonation (ensemble)
___ Knows the inherent pitch problems
___ Proper use of the L.H. Thumb
___ Proper D-Eflat fingering (open hole)
___ Proper trill key finger positioning
___ Has posture conducive to good playing

General Music Skills:

___ Articulates the written notation
___ Reads music at the class level
___ Performs the written nuances
___ Knows the note names and finger patterns
___ Performs the indicated tempo in a steady manner
___ Performs the correct rhythms
___ Demonstrates independence in music learning
___ Executes the basic styles of the music
___ Breathes correctly
___ Interprets melodic direction

Classroom Deportment:

___ Listens attentively in class
___ Follows directions and responds positively
___ Puts forth best effort at all times
___ Shows good attitude and spirit of cooperation
___ Seeks help when needed
___ Is responsible about home preparation
___ Attends class regularly
___ Participates in all concert activities

Teacher Comment _____
_____

Please sign and return on the next class day
Parent Signature _____
Parent Comment _____
_____

Sample Evaluation Form

Rawlins Public Schools
Music Department

Vocal

Progress of _____ Grade_____ Evaluated by _____

E= Excellent work in this area
S= Satisfactory work in this area
I= Improving in this area
U= Needs improvement in this area
X= Not applicable at this time

Specific Vocal Skills:

___ Has proper singing posture (straight back, sternum lifted)
___ Is striving for a beautiful tone
___ Is learning to sing through the weak areas of the voice
___ Sings in phrases and musical ideas
___ Controls and supports with the breath
___ Executes the written dynamics
___ Is developing vocal blend
___ Intonation
___ Is conscious of the inherent vocal pitch problems
___ Has natural jaw movement (relaxed and extended)
___ Vocal apparatus relaxed lowered position
___ Larynx in constant position when singing high register
___ Absence of strained facial features in singing
___ Head tone formation
___ Chest tone concept
___ Naturalness of vowels (vowels sung, consonants pronounced)

General Musical Skills:

___ Articulates the written notation
___ Reads Music at the class level
___ Performs the written nuances
___ Knows the note names
___ Performs the indicated tempo in a steady manner
___ Performs the correct rhythms
___ Demonstrates independence in music learning
___ Executes the basic styles of the music
___ Breathes correctly
___ Interprets melodic direction

Classroom Deportment:

___ Listens attentively in class
___ Follows directions and responds positively
___ Puts forth best effort at all times
___ Shows good attitude and spirit of cooperation
___ Seeks help when needed
___ Is responsible about home preparation
___ Attends class regularly
___ Participates in all concert activities

Teacher Comment _____
_____

Please sign and return on the next class day
Parent Signature _____
Parent Comment _____
_____

Sample Evaluation

5th Grade - 8th Grade

1. How many notes make up a bar in key signature of 4/4 time?

   a. 2 b. 4 c. 1 d. there is no such key signature

2. The sound or voice that each instrument produces:

   a. tone color b. tempo c. pitch

3. Four sixteenth notes sound as long as which of the following notes?

   a. b. c. d.

4. Four eighth notes have the same note value as:

   a. b. c. d.

5. Which sharp note is in the "G" scale?

   a. D# b. E# c. F# d. none of the above

6. Circle the name of the instrument or instruments <u>not usually</u> found in a band:

   a. flute b. cello c. trumpet d. clarinet

7. How many beats make up a whole note?_____.

8. How many beats make up a bar in 3/4 time?_____.

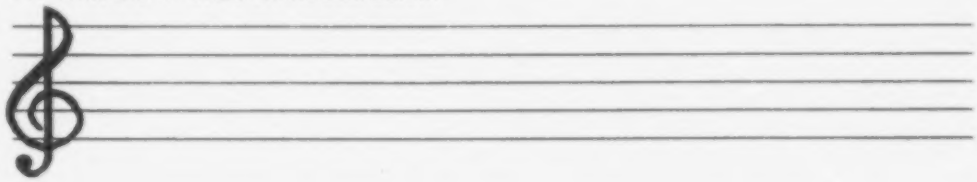
9. Arrange these dynamic markings in order from loudest to softest.

   mp f mf p ff mpf _____

10. Which word defines the speed that a piece of music is played at?

    a. timbre b. tempo c. vivace d. tone

11. Write the "F" scale on the staff below:



Music Task Force recommendations concerning:

• music curriculum • school climate • staffing • equipment, facilities and materials • advocacy

SCHOOL MUSIC CURRICULUM

The following is a list of curriculum recommendations developed by the music task force:

Music should be offered K through 12 and should be available to all students. The music curriculum should be sequential and integrated with other academic areas. Schools should also be aware of the importance of music as a single discipline. Multicultural music should be integrated within the curriculum. Schools should offer opportunities for performance groups in the areas of vocal, band and orchestra. Non-performance courses, such as music theory, history and appreciation should also be included in the offerings. Private music instruction should be available to students. Music therapy or an adaptive music program should be available for special learners.

Ideally music should be offered daily for all levels. If that is not possible at level I, there should be a minimum of three times per week. Junior high music should be offered daily with the inclusion of special interest classes. All high school music should be offered daily. Schools should offer a minimum of before and after school courses. Opportunities should be provided to integrate/mainstream special learners into regular class activities whenever possible. Music educators should have one to two preparation periods daily.

SCHOOL CLIMATE

A positive and supportive school climate is necessasry for a successful music program, including

- developing an educational philosophy that inspires students to learn
- viewing music studies as an academic pursuit and extra carricular
- understanding the psychological, sociological and academic benefits of a music program
- encouraging student and faculty accomplishments and efforts

STAFFING CONCERNS

All music classes should be taught by certified music educators. Ideally school districts should have specialists in each area: band, choral, orchestra, general music, elementary, keyboard and guitar. Music educators should have assistance in classes where warranted. A full time administrator should be hired in districts with 15 or more music specialists. A resource list of private musicians within the community that would be able to teach and/or assist, should be available.

STAFF DEVELOPMENT

Money should be budgeted for travel to attend workshops (such as the Wyoming Music Educators Conference). Release time should also be available to attend professional growth work-

APPENDIX C

shops. Opportunities for peer coaching should be supported and available. Specialized district inservices should be available. Small schools should develop outreach programs which should be utilized. Travel for professional growth should include local, state, regional and national opportunities. Districts should assist in the dissemination of music information.

EQUIPMENT, FACILITY AND MATERIAL RECOMMENDATIONS

Music series texts for elementary/general music should be available. A large variety of printed music should be available for all performing groups and ensembles. A large audio visual resource center which would have videos, cassettes, records, and compact discs of musical interest should be located in each district. Schools should subscribe to some specific music magazines, making a comprehensive professional library available in each district. Music teachers should have desks, filing cabinets and office supplies available. District equipment should have a long-range plan for periodic replacement and or repair.

The following equipment should be budgeted for and available:

- Instruments (band, orchestra, guitar and other folk-type, pianos, etc.)
- Choral robes, band/orchestra uniforms and other ensemble uniforms
- Music stands, posture chairs and conductors podium, risers and acoustical shells
- Lighting systems and sound systems
- Computers, synthesizers and electronic instruments
- Percussion and folk instruments specific to elementary and general music equipment trucks and buses

Good rehearsal facilities are necessary. Instrumental and vocal facilities should be separate. Instrumental and choir should have their own practice rooms. Office space should be available for all faculty. Space should be available for instrument storage. If a school has more than one story there should be an elevator large enough for large equipment (risers, shells, pianos or timpani). Rehearsal rooms should have good acoustics, good lighting and adequate space. Dressing rooms and, ideally, showers should be nearby concert areas. The concert hall stage should, ideally, have a hydraulic lift and an orchestra pit. All elementary schools should have a music room.

ADVOCACY

MUSIC MAKES THE DIFFERENCE
A Declaration of Concern about Music Education

(Published by "The National Commission on Music Education: 1990-1991, 1902 Association Drive, Reston, Virginia 22091-1991)

During the 1980's, educational reform made it onto the front pages of American newspapers for the first time in decades. Politicians, policy makers and business figures have been quick to trace much of the nation's "competitiveness gap" to the schoolhouse door. They have voiced ringing alarms over the slippage in math and science scores. But when the discussion has turned to making sure our children learn and participate in music and the other arts, there has been silence. We believe such near-sighted concern shortchanges our children because it leaves

them only half-educated. Since the beginnings of civilization, music has been universally recognized as crucial to quality education, for two reasons.

First, every civilization recognizes that both formal and informal music education prepares children for what life ultimately requires. Music education fosters creativity, teaches effective communication, provides basic tools for critical assessment of the world around us and encourages the abiding values of self-discipline and commitment.

Second, music and the other arts have been recognized as unique to human capabilities and creativity, as a means to self-discovery and self-expression, and as a fundamental part of civilization itself.

We, whose lives are marked indelibly by a love for music, and, who understand the essential role music education can play in developing the whole human being, call on the parents of our school children, on teachers and school officials, on local and state boards of education, and on the American people to join us in establishing the rightful place of music in the schools.

OUR CREDO IS SIMPLE

Just as there can be no music without learning, no education is complete without music. Music makes the difference.

TO THAT END

We call on all who care about education to destroy, once and for all, the myth that education in music and the other arts is mere "curricular icing";

We call on all who cherish the arts to insist that instruction in music and the other arts be reestablished as basic to education, not only by virtue of their intrinsic worth, but also because they are fundamental to what it means to be an educated person.

We call on parents, educators, and citizens who know and understand the value of music in our common life to bring the message about the value of music education to decision makers at all levels and to encourage them to establish music a s a priority, so our children can continue to learn and make music and;

We call on those whose livelihoods depend on music - as manufacturers. technicians, retailers, educators and performers, composers and others - to lend their support to the cause of music education in our schools.

APPENDIX F

Music resources: *state and national*

STATEWIDE ORGANIZATIONS

Casper College Music Department
125 College Drive
Casper, WY 82601

Central Wyoming College Music Dept.
2660 Peck Avenue
Riverton, WY 82501-1520

Eastern Wyoming College Music Dept.
3200 West C Street
Torrington, WY 82240

Laramie County Community College
Music Department
1400 East College Drive
Cheyenne, WY 82007

Northwest Civic Orchestra
Geoffrey Mulden
Northwest College
Powell, WY 82435

Northwest College
Music Department
Powell, WY 82435

Sheridan College Music Department
3059 Coffeen Ave.
P.O. Box 1500
Sheridan, WY 82801

University of Wyoming Music Dept.
Box 3037
University Station
Laramie, WY 82071

University of Wyoming State Choir
Carlyle Wiess
P.O. Box 3037
University Station
Laramie, WY 82071

Western Wyoming Community College
Music Department
2500 College Drive
Rock Springs, WY 82901

Wyoming Music Educators' Association
Gordon Childs
UW Music Department
Laramie, WY 82071

Wyoming State Adult String Orchestra
Kate McKeag
Executive Secretary, Music Dept.
Univ. of Wyoming
Laramie, WY 82071

American Strings Teachers Association
Becky Murdock, President
150 Capitol Ave.
Lander, WY 82520

Artcore
Carolyn Deul
330 S. Center
Casper, WY 82601

Casper Municipal Band
Roger Genner
5940 S. Cedar
Casper, WY 82604

Casper Symphony
Curtis Peacock
333 N. Wolcott
Casper, WY 82601

Cheyenne Symphony
Betty Flood
P.O. Box 851
Cheyenne, WY 82001

Eastern Shoshoni Cultural Center
Dance and Songs
- Patricia Bergie, Director
  P.O. Box 538
- Richard Ferris, Sr.
- Harrison Shoyo
  132 Steward Rd.
- Hamen Wise
  Shoshone Tribal Ent. Committee
  Box 538

Fort Washakie, WY 82514

Fremont Cty Chamber Orchestra
Becky Murdock
105 Capitol Ave.
Lander, WY 82520

Grand Teton Music Festival
P.O. Box 490
Teton Village, WY 83025-0310

Laramie Municipal Band
Dr. Edgar Lewis
Laramie, WY 82070

Powder River Orchestra
Curtis Peacock
Gillette, WY 82716

Wyoming Alliance for Arts Education
Wade Ward, Directo
101 12th Street
Wheatland, WY 82002

Wyoming Arts Council
AIE Program
2320 Capitol Ave.
Cheyenne, WY 82002

Wyoming Choral Association
Judy Harmon
3505 Dillon
Cheyenne, WY 82001

Wyoming Guitar Association
Kevin Hart
528 S. Pierce
Laramie, WY 82070

APPENDIX D

NATIONAL RESOURCES

Alliance for Arts Education
John F. Kennedy Center for the Performing Arts
Washington, DC 20566

Americans Composers Alliance
170 West 74th Street
New York, NY 10023

Amer. Symphony Orchestra League
777 Fourteenth St. NW
Suite 500
Washington, DC 20005

Ass'n. of Performing Arts Presenters
1112 16th Ave., NW
Suite 620
Washington, DC 20036

Composers Forum, Inc.
One Fifth Ave.
New York, NY 10003

National Endowment for the Arts
Arts in Education Program
2401 E. Street N.W.
Washington, DC 20506

Music Educators National Conference
Karl, Glen, President
Executive Secretary, John Mahlman
1902 Association Drive
Reston, VA 22091

National Assembly of State Arts Agencies
1010 Vermont Ave., NW Suite 910
Washington, DC 20005

National Federation Interscholastic Music Association
11724 Plaza Circle
P.O. Box 20626
Kansas City, MI 64195

National School Orchestra Association
c/o MENC
1902 Association Dr.
Reston, VA 22091

Tuba, Viola Association
Universal Brotherhood Assoc.
David Lewis School of Music
Univ. of N. Carolina at Greensboro
Greensboro, NC 27412

Reference Materials

MAGAZINES

American Music Teacher

Chamber Music

Music Education Journal

Symphony

BOOKS AND ARTICLES

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Colwell, Richard. (1970) *The Evaluation of Music Teaching and Learning*. Englewood Cliffs, NJ: Prentice-Hall.

George, Luvenia A. (1988) *Teaching the Music of Six Different Cultures*. (Revised Edition) Danbury, CT: World Music Press.

Hackett, Patricia. (1983) *The Melody Book*. Englewood Cliffs, NJ: Prentice Hall.

Hackett, Patricia and Carolynn Lindeman. (1987) *The Musical Classroom*. (Second edition). Englewood Cliffs, NJ: Prentice Hall.

Harrison, Lois N. (1983) *Getting Started in Elementary Music Education*. Englewood Cliffs, NJ: Prentice Hall, 1983.

Meyer, Leonard B. (1956) *Emotions and Meaning in Music*. Chicago: University of Chicago Press.

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Nordoff, Paul and Clive Robbins. (1983) *Music Therapy in Special Education* (Second edition, revised.) St. Louis: MMB Music, Inc.

Whybrew, William. (1971). *Measurement and Evaluation in Music*. 2nd Ed. Dubuque, Iowa: William C. Brown Co. Publishers.

Olsen, Dale. (1987) *Music of Latin America: Mexico, Ecuador, Brazil*. Music Educators National Conference.

BEST COPY AVAILABLE

THEATRE ARTS

Theatre arts

BEST COPY AVAILABLE

Theatre arts curriculum

Introductory statement

The members of the Wyoming State Task Force for Theatre Education believe that co-curricular and extra-curricular theatre education must be offered to all of the students of our state. Theatre provides unique opportunities for communal experience, personal commitment, lasting friendships, success and the accompanying growth of self-esteem outside of academics—all reasons for students to be in school instead of out on the streets. Theatre education gives students broad cultural and aesthetic exposure which they may not get anywhere else in their lives. Theatre teaches lifelong skills that are transferable to other areas of life.

One reason theatre is so effective is its appeal to a broad participant base. Theatre is available to students of all academic, social, interest and ability levels. Everyone who wants to participate can because theatre is not limited to nor does it preclude those who wish to act. Additionally, within this discipline are opportunities for students of all other academic and vocational areas to practice their classroom skills. For example, theatre reinforces art and industrial arts (set construction), drama (acting), music (chorus), dance (chorus line), history (historical research), home economics (costume and set design), English (poetry, play literature, play analysis, and play writing), radio/TV (lighting, sound and videotaping), and speech (public speaking). Play production is the perfect interdisciplinary cooperative project with a specific and concrete end product and a real audience. What better way for our communities to see what their schools teach than through a play where all of the disciplines come together?

We believe that theatre is a win/win proposition for all of these reasons: personal growth, intellectual stimulation, exposure, performance and technical skills. Theatre education in Wyoming should be a top priority.

Theatre arts should be incorporated into other disciplines such as reading, critical analysis of literature, written and oral expression, history, and social studies. Theatre can be incorporated in these disciplines through role playing, storytelling, creative dramatics, improvisation and oral interpretation.

Exposure to and observation of drama is extremely valuable; however, it is supplemental to performance. Theatre is a combination of creativity and control, spontaneity and discipline. These principles will infuse the entire learning process. The goal of performance is to engage and communicate with the audience.

Level one outcomes

Exposure

By completion of grade five, students will:

- Discuss observed plays, movies, television and live performances
- Participate in role playing in inter-disciplinary settings
- Recognize and demonstrate a basic knowledge of theatre costumes, props, lighting, scenic elements and sound
- Demonstrate theatre awareness by reporting on and creating drama from a wide variety of literature
- Attend theatrical productions via field trips and visiting artists

Performance Skills

By complettion of grade five, students will:

- Practice performance skills in the classroom through oral interpretation, classroom games, improvisation, children's theatre, role playing, mime, technical production, creative dramatics and lab work (building flats, scene painting, lights, and costumes)
- Incorporate the natural sense of play into performance
- Focus on creative tasks
- Develop expression using their bodies, voice and gestures
- Demonstrate honesty and sincerity in expression
- Achieve relaxation through guided relaxation / theatre exercises
- Demonstrate kinesthetic development through participation in dramatic activities
- Understand and recognize spatial relationships between characters by demonstrating a conscious placement of themselves and the relationship of their character to others within their space
- Demonstrate the ability to interact and react to other characters
- Identify the senses and their relationship to a specific experience

Personal Growth

By completion of grade five, students will:

- Demonstrate proper rehearsal, performance etiquette, and audience etiquette
- Create a visual picture while reading a play
- Distinguish between make-believe and reality
- Learn and demonstrate physical, vocal, intellectual and emotional discipline (theatre is a combination of creativity and control, spontaneity and discipline)
- Become comfortable performing in front of an audience
- Demonstrate increased awareness of their own and others' emotional levels
- Show self-reliance and dedication for a project
- Show responsibility to others and to the production
- Express self-esteem through the cooperative effort and the successful completion of a project
- Demonstrate consistency and dedication for the exercise / play

Level two outcomes

Exposure

By completion of grade eight, students will:

- Analyze plays, movies, television and live performances through writing and discussion
- Select, read, and create drama from a wide variety of literature
- Attend theatrical productions and participate in programs presented by visiting artists
- Demonstrate an activation of imagination while reading a play

Performance Skills

By completion of grade eight, students will:

- Develop a comprehensive understanding of theatre and acting and directing by:
  - -incorporating the natural sense of play into performance
  - -focusing on creative tasks
  - -developing expression using their bodies, voice and gestures
  - -demonstrating adequate articulation, enunciation, volume and variety in vocal production
  - -demonstrating honesty and sincerity in expression
  - -creating characters by demonstrating honesty and consistency through character relationships
  - -portraying the illusions of the events of the play happening for the first time
  - -achieving relaxation through guided relaxation/theatre exercises
- Demonstrate understanding of the techniques of characterization by:
  - -creating characters through appropriate emotional and intellectual communication of character
  - -creating characters by demonstrating an appropriate physical communication of character through gesture, movement, muscular control and relaxation
  - -analyzing characters through writing and discussion
  - -identifying character motivation by listing justification for actions
  - -sustaining character continuity by maintaining focus
  - -realizing and demonstrating that the development of a character is disciplined study
  - -using emotional recall to develop a character
  - -identifying the senses and their relationship to their characters' experience
- Demonstrate understanding of theatre through design and technical production by:
  - -controlling and using personal energy required for rehearsal and production
  - -describing the subtext of a production segment through writing, discussion, and improvisation.
  - -participating in various aspects of technical production
  - -participating in the support areas of the production such as lighting, makeup, costuming, and scenery
  - -identifying, designing, and/or constructing personal props, set props, costumes and makeup appropriate to a specific production
- Apply the vocabulary of the theatre including:
  - -stage directions
  - -technical and acting terms
  - -production and organizational terms

Personal Growth

By completion of grade eight, students will:

- Learn and demonstrate the personal responsibility required for successful performance
- Develop respect for their personal qualities, shown by their willingness to speak or perform in front of a group of people
- Demonstrate an understanding of the difference between social and artistic relationships
- Evaluate their's and others' performances objectively

Level three outcomes

Exposure

By completion of grade twelve, students will:

- Develop and demonstrate theatre awareness through observation of a variety of productions from which they identify the qualities of a good script/scene

- Develop an understanding of theatre history and it's importance within our society

  -understand the historical source and significance of selected play scripts

  -interpret the cultural, social and political conditions that influence playwrights

  -evaluate a production's historical and cultural accuracy

- Consider and demonstrate theatre's capacity for reflecting society's condition and theatre's ability to produce change

- Identify significant theatre contributions of different cultures and historical periods

Performance Skills

By completion of grade twelve, students will:

- Demonstrate a comprehensive understanding of acting and directing:

- Understand and recognize spatial relationships between characters by a conscious placement of him/herself appropriately for the relationship between his/her character and others within their space

- Study and apply characterization techniques by:
  -developing a character consistent with the intent of the author
  -exploring personal emotional depths through the creating and performing of a character

- Develop a comprehensive understanding of theatre through design and technical production:

  -demonstrate knowledge of the technical possibilities of their facilities
  -design and construct stage scenery appropriate to the production
  -connect the process of play production, rehearsal, and technical set, by planning a production schedule
  -control and use personal energy required for rehearsal and production
  -recognize their function within the scheme of production

Personal Growth

By completion of grade twelve, students will:

- Evaluate their individual performance (rehearsal) by identifying points for improvement

- Observe other group performances and list points of success and opportunities for improvement

- Practice evaluating performances through writing and oral critiques identifying the positive and negative aspects of the performances

- Develop critical skills to evaluate the impact of production elements such as lighting, acting, sound, scenic design and costume on performance

- Demonstrate increased awareness of the importance of theatre in reflecting human condition

- Control and use the personal energy required under varying production circumstances

- Recognize the function within the production scheme which suit individual talents, type and personality

APPENDIX A

Theatre glossary

ARTICULATION—The shaping of sounds by a speaker's lips, teeth, tongue, and hard and soft palates.

CATHARSIS—Taken from the Greek word for "Purgation," this term generally suggests that once emotions have been aroused and spent, there is an almost therapeutic sense of release or calm.

CHARACTER—A person, animal, or entity in a story, scene, or play with specific distinguishing physical, mental, and attitudinal attributes. Character portrayal is likely to be more complex and unpredictable than role portrayal.

CHARACTERIZATION—The process of creating a believable "person" by exploring the physical, social and psychological dimensions of a role.

CLIMAX—The point from which the major conflict can go no further without bringing about a full resolution; the highest point of dramatic tension.

CREATIVE DRAMA—An improvisational, non-exhibitional, process centered form of theatre in which participants are guided by a leader to imagine, enact, and reflect upon human experience.

DIALOGUE—Words spoken by the characters in a play to communicate their thoughts, feelings, and actions.

DRAMA—A representation of life improvised in dramatic activities or portrayed on a stage by actors before an audience. A piece of writing intended for stage presentation. Conflict, tension, emotional intensity.

EMPATHY—Emotional identification of one person with another; to vicariously experience the sensual and emotional state of another person. To empathize is to "Walk in the shoes" of another. Empathy feels with a character; sympathy feels for a character.

EXPOSITION—Information provided by dialogue rather than through dramatic action; necessary for an understanding of time, place, plot, character, and theme.

FANTASY—The use of imagination to create strange, unusual, or nonrealistic characters or settings.

GESTURE—An expressive movement that communicates.

IMAGERY—The mental reconstruction of an experience without the original sensory stimulation.

PARALINGUISTICS—Voice qualities such as pitch, range, resonance, lip control, articulation control, vocalization, or noises without linguistics structure (e.g. crying, laughing, grunting).

PLOT—The story as revealed through the action and dialogue of the characters. Plot structure usually includes a beginning, middle and end with a problem, complications and a solution.

PROTAGONIST—The principal character who carries the main thought of the play.

RESOLUTION—The final unfolding of the solution to the complications in the plot of a play.

RESPONSE—Reaction to stimulus presented by character, event, or environment.

ROLE-PLAYING—Enacting a person other than oneself in an improvisation based on a given dramatic situation.

SCENARIO—A detailed description or outline of the dramatic action in a scene or play.

SCENERY/SET—The arrangement of scenery (e.g. curtains, flats, drops, platforms), properties, and lights to represent the locale in a dramatic performance.

SCRIPT—The written dialogue, description and directions provided by the playwright.

SPONTANEITY—A free, direct, immediate response to an experience.

SYMBOLIC REPRESENTATION—The use of visual objects to represent abstract ideas, thoughts, feelings, or qualities.

THEME—The central thought, idea, or significance of action with which a play deals.

TRANSFORMATION—The internal or external changing of a person or object into another through imagination.

APPENDIX B

Theatre education evaluation

By Diane Panozzo

Traditionally, evaluation techniques related to theatre performance have been on a subjective, teacher as evaluator, level. Teachers have used numerical scales, grades, written feedback, pass/fail, and scales with poor to excellent ratings.

Some newer techniques available include student, peer, teacher, parent or a panel as assessor. This assessment is related to the students' goals. These goals are set at the beginning of each class with teacher/student working to set individual criteria.

One successful program in the United States today has been developed collaboratively by Harvard's Project Zero, The Rockefeller Foundation, Educational Testing Service and the Pittsburgh Public Schools. The program is called Arts Propel. This program has three main components: production-perception- reflection. Inquiries about this program as an evaluation tool can be made to: Dr. Julianne Agar, Pittsburgh Public Schools, Pittsburgh, Penn.

Two other successful programs assessing the arts are:

1) Discipline Based Arts Education
   The Getty Center

2) Alverno College
   c/o Str. Austin Doherty
   Str. Georgine Loacker
   Milwaukee, Wisconsin

The following evaluation forms are examples of accountability tools which have been used successfully in the classroom:

Sample Evaluation

1991 Wyoming State Drama Festival
Arena Play

School:
Selection:

Criteria for evaluation:

I. Performance

- A. Characterization
- B. Energy/Pacing/Tempo
- C. Mood
- D. Effective flow and pacing
- E. Vocal effectiveness
- F. Ensemble effect
- G. Poise
- H. Memorization

II. Staging

- A. Stage Picture (use of scenic elements)
- B. Entrances and exits
- C. Motivated movement/blocking
- D. Special effects
- E. Effective Focus
- F. Effective use of space

III. Selection

- A. Appropriateness for group
- B. Coherent development

IV. Overall Effectiveness/Communication

- A. Creativity
- B. Maintain audience attention
- C. To what extent did the players cause you to experience the material

Group's Rating (circle one): Superior Excellent Good Fair

Group's Total Points

Superior (90-100 points) Excellent (80-89 points)

Good (65-79 points) Fair (64 or less)

Sample Evaluation

1991 WYOMING STATE DRAMA FESTIVAL
COSTUME DESIGN

STUDENT: _____ SCHOOL: _____
SELECTION: _____

Criteria for Evaluation:

I. Design

A. Silhouette
   1. General period
   2. Appropriate to the play
   3. Detail
B. Color scheme

II. Execution

A. Medium
B. Shapes

III. Presentation

A. Fabric swatches
B. Lettering
C. Matting
D. Size

RATING (circle one):

Superior Excellent Good Fair

TOTAL POINTS:

Superior	90-100 points
Excellent	80-89 points
Good	65-79 points
Fair	64 or less

Judge's Signature: _____

Comments (may be continued on the reverse side): _____

_____

_____

_____

Sample Evaluation

1991 WYOMING STATE DRAMA FESTIVAL
Scene Design

STUDENT: _____ SCHOOL: _____

SELECTION: _____

Criteria for Evaluation:

I. Design

A. Appropriate to the play
B. Use of space
C. Eye for detail
D. Use of color

II. Execution

A. Neatness
B. Readable (understandable)
C. Model or color rendering

III. Presentation

RATING (circle one):

Superior Excellent Good Fair

TOTAL POINTS:

Superior	90-100 points
Excellent	80-89 points
Good	65-79 points
Fair	64 or less

Judge's Signature _____

Comments (may be continued on the reverse side): _____

_____

_____

_____

_____

APPENDIX C

Theatre Task Force recommendations concerning:

• theatre curriculum • Classroom content • staffing concerns & staffing development opportunities
• theatre equipment and facilities • advocacy

SCHOOL THEATRE CURRICULUM

The school curriculum should:
- provide K-12 interdisciplinary, sequential curriculum
- provide elementary theatre resources and a theatre specialist
- provide after-school and curricular theatre opportunities
- provide theatre production at all levels
- educate the whole person through theatre experiences
- enhance student self-esteem through theatre experiences
- provide visiting theatre professionals for students and educators
- stress the importance of the arts for all students provide students exposure to all theatre
- allow student release time, buses, and support for field trips concerning theatre workshops, competitions, etc.
- integrate literature education with theatre
- incorporate theatre into different medias
- encourage interdisciplinary support of theatre productions, i.e math, english, home-ec
- expose students to broad based theatre instruction at the elementary level which should become more specialized in later school years
- provide a minimum of one level of drama; optimally there should be four levels offered
- incorporate theatre and television connection and analysis should be into theatre classes

CLASSROOM CONTENT

Level I, elementary grades, should include the following theatre classes and experiences:

- creative dramatics
- interdisciplinary experiences (puppetry, storytelling)
- grammar and action
- active (learn by doing)
- talent day
- sculpting for stage movement
- voice training
- oral interpretation should be included in grades four through six
- improvisational theatre games
- technical production for performances
- performance with audiences

Level II offerings for grades six through nine should be considered a fine arts credit toward graduation and should include:

- role playing in social problems and introspection (teen drama club)
- actual drama offering at this level
- continuation of creative dramatics
- performance opportunities
- technical theater

APPENDIX C

Level III theatre should be considered a fine arts credit toward graduation and should include:

- media awareness classes
- team teaching cultural arts awareness/appreciation
- specialized classes: hands-on technical production, etc.
- a focus on cooperative learning

STAFFING CONCERNS:

As educators in a large and sparsely populated state, the vital role of the administration in supporting teachers of worthwhile programs is critical to their success. Without this commitment, theatre teachers must make it on their own, and sometimes the odds against success, such as inadequate facilities, inadequate training to use proper facilities, inadequate financial support, and an inadequate statewide support system, may overwhelm the compelling reasons for having a theatre program in the first place. Also, because many of the theatre teachers in Wyoming are not specifically trained theatre majors, their task is even more difficult. Our drama teachers need the cooperation of their school districts to help them establish a quality theatre program and a statewide support system. Therefore, the following recommendations have been compiled to give school districts guidelines for a feasible theatre program.

- theatre class offerings should include:
  - —beginning through advance classes
  - —availablity of ongoing 4-year fine arts credit
  - —special population theatre offerings
- minimum requirement of one full-time theatre specialist per district or the equivalent of visual art and music in that district
- one theatre, one dance, one music, and one technical person per building
- one theater instructor at each high school and junior high. The junior high and high school could share one full-time position in smaller districts.
- technical needs of production must be addressed by technical building personnel and not by theatre instructor, or at least by a team of theatre and technical personnel
- when assigning theatre faculty classes, schools should consider the teaching load and drama season.
- if theatre productions are above and beyond the regular work day, theatre personnel should be granted a stipend similar tocoaching pay

STAFFING DEVELOPMENT OPPORTUNITIES

Schools should provide the following theatre opportunities for teachers:

- summer institutes for theatre training
- inservices for arts disciplines
- teacher exchanges
- state drama festivals attended by teachers and students
- inservices, grants training, updates on theatre opportunities statewide and nationally provided by the Department of Education
- visiting artists and experts made available through state educational network's such as the Wyoming Arts Council Artist Roster or programs provided through the Department of Education, like National Diffusion Week.
- credit to theatre instructors for attending productions (credit on the state level) and training opportunities

FACILITIES, EQUIPMENT AND BUDGET

The following are minimum space and equipment requirements for a viable theatre program:

- a large classroom, separate from other classrooms, including sink, closet, pull-up mats, moveable tables and chairs, and roll-up carpet
- a budget for royalties and scripts

The following are optimal space and equipment requirements for viable theatre program:

- stage, lights, storage areas, scene shop, make-up room, fly space
- budgets should allow for building materials and tools, costumes, scripts and royalties
- a separate agency account for theatre productions
- availability of a theatre consultant for architectural design and construction needs
- drama classes and events which have priority in the theatre facility

ADVOCACY

In order for the community to become an advocate of theatre within the school curriculum, educators and community members should team up to provide the following:

- opportunities for students to perform in public. For example:
  - -Reader's Theatre porgrams at local libraries
  - -mime performances before school sporting events
  - -special occasion soliloquies (Valentine's Day, birthdays, etc.)
  - -lunch-time performances at service organizations
  - -annual school and community productions
- opportunities for students to attend performances
- development of community/business partnerships for Theatre (i.e. partnerships with local theatre groups)
- establishment of student theatre awards
- provide holistic education through integrative education
- become members in state and local theatre organizations.
- become familiar with Theatre advocacy resources available from:
  - —Wyoming Alliance for Arts Education (WAAE)
  - —Wyoming Arts Council (WAC)
  - —Rocky Mountain Theatre Association
- attendance of state, regional, and national arts education workshops and conferences.

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Resources: *state and national*

APPENDIX D

Reference Materials

STATE ORGANIZATIONS

Cheyenne Little Theater
P.O. Box 1086
Cheyenne, WY 82001

Bob Slaughter, President
GEM City Players
2679 Dadisman
Laramie, WY 82071

Robin Fouqua
International Thesbian Society
Natrona High School
930 S. Elm
Casper, WY 82646

Rocky Mountain Theatre Association
Billy Smith, President-elect
Western Wyoming College
Rock Springs, WY

Sheridan Arts Council
406 Schiller
Sheridan, WY 82801

Wyoming Alliance for Arts Education
Tom Smucker
2317 Mountain Shadow
Laramie, WY 82070

Wyoming Arts Council
2320 Capitol Avenue
Cheyenne, WY 82002

Ellen Keller
Wyoming Educators of Secondary Theatre
Rock Springs High School
Box 1089
Rock Springs, WY 82901

Wyo Theatre
P.O. Box 258
Sheridan, WY 82801

Tom Empy
Wyoming Theatre Association
Casper College
125 College Drive
Casper, WY 82601

University of Wyoming
Department of Theatre
P.O. Box 3951
Laramie, WY 82071-3951

National Diffusion Network
Nancy Leinius
State Facilitator
Wyoming Department of Education
Hathaway Building, Second Floor
Cheyenne, WY 82002

NATIONAL RESOURCES

Art Search
(the national employment service bulletin for theatre, address: Theatre Communications Group) Stephen Kagen

Arts Propel
Dr. Julianne Agar
Pittsburgh Public Schools
Pittsburgh, PA

Association for Theatre and Higher Education
c/o Theatre Service
P.O. Box 15282
JOBLIST Theatre Service
Evansville, IN 47716-0282

Bakers plays
100 Chauncy Street
Boston, MA 02111-1283

Denver Center Theatre
1245 Champa St.
Denver, CO 80204

Dramatists Play Service Inc.
440 Park Avenue South
New York, NY 10016

Dramatic Publishing Co.
311 Washington St.
P.O. Box 129
Woodstock, IL 60098
(good source for high school plays and musicals)

Educational Theatre Association
3368 Central Parkway
Cincinnati, OH 45225
Editor of "Teaching Theatre"

Fireside Theatre
6550 East 30th Street
P.O. Box 6314
Indianapolis, IN 46206

Anne Hinton
L.A. Playwrite Workshop
7029 Flory Street
Sand Diego, CA 92122,

Missoula Children's Theatre
Terri Elander
221 E. Front
Missoula, MT 59802

Musical Theatre International (M. T. I.)
545 Eighth Avenue
N. Y., N. Y. 10018

National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, DC 20506

APPENDIX D

Rodgers and Hammerstein Theatre Library
1633 Broadway Suite 3801
N. Y., NY 10019
(mostly R & H musicals)

Rosemary Walsh
37 Hollyberry Ct.
Rockville, MD

Samuel French Inc.
(Broadway Musicals/plays)
45 West 25th St.
N. Y., N Y 10010
for non-musicals write to:
7623 Sunset Blvd.
Hollywood, CA 90046

Tams-Whitmark Music Library Inc.
560 Lexington Ave.
N Y., N Y 10022
(Agent for broadway musicals)

Theatre Communication Group
355 Lexington Avenue
New York, NY 10017

Theatre Crafts Magazine and Directory
P.O. Box 470
Mt. Morris, Il. 61054-0470

LOW ROYALTY PLAYS AND MUSICALS:

Anchorage Press
P.O. Box 8067
New Orleans, LA 70182

Eldridge Publishing Co.
P.O. Box 216
Franklin, OH 45005

Encore Performance Publishing
P.O. Box 692
Orem, UT 84057

I. E. Clark Inc.
St. Johns Road
P.O. Box 246
Schulenberg, TX 78956-0246

Pioneer Drama Service, Inc.
P.O. Box 22555
Denver, CO 80222

Players
P.O. Box 1132
Studio City, CA 91614

Readers Theatre Script Service
P.O. Box 178333
San Diego, CA 92117

Reference Materials

ACTING

McGaw. *Acting is Believing*

Delgado. *Acting With Both Sides of Your Brain*

Barnes, Clive. *Student Actors Handbook*

Spolin, Viola. *Improvisation For the Theatre*

Barton, Robert. *Acting On Stage and Off*

Benedetti, Robert. *The Actor At Work*

Boleslavsky. *Acting*

Stanislavsky. *An Actor Prepares*

Seran, Del. *Theatre Games*

Shurtlieff, Michael. *Audition*

PRODUCTION

Tanner, Fran. *Basic Drama Projects*

Engel, Lehman. *Getting The Show On*

Backstage Handbook

MAKE-UP

Corson. *Stage Make-up*

DESIGN AND LIGHTING

Adix, Vern. *Theatre Scene Craft*

Parker, Wolf, & Smith. *Scene Design and Stage Lighting*

Oral Interpretation and Readers Theatre:

Lee, Charlotte. *Oral Interpretation*

Tanner, Fran. *Readers' Theatre Fundamentals*

AESTHETICS AND HISTORY

Brokett. *History of The Theatre*

Cameron & Gillespie. *Enjoyment of the Theatre*

Cohen, Robert. *Theatre*

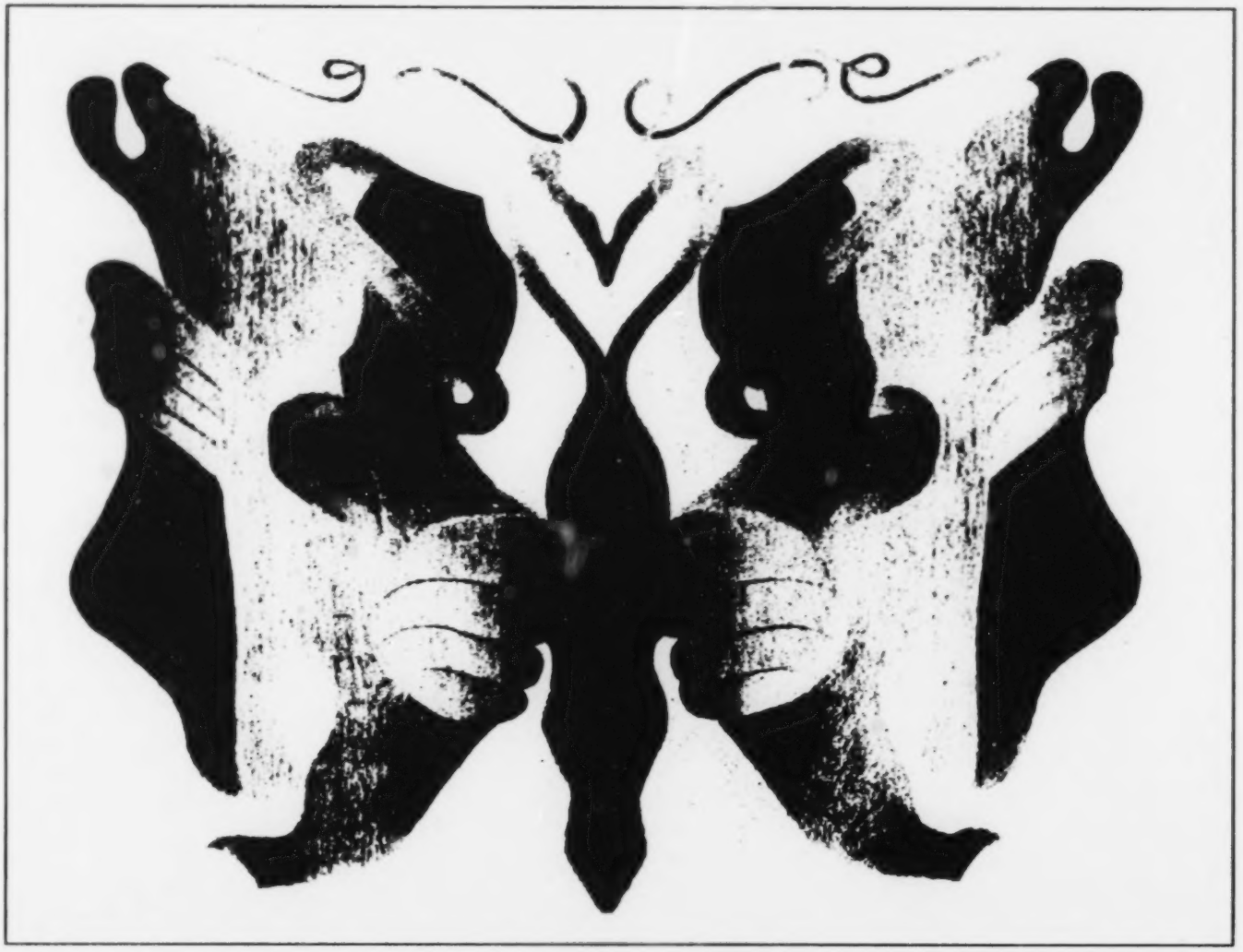
ON DIRECTING

Alexander Dean. *Play Directing*

Robert Bendetti. *The Director at Work*

BOOKS

Zortman, Bruce. (1991) *The Prompt Book*, Firestein Book: El Paso, Texas.



By Jennifer Martinez
Grade 8, Johnson Junior High

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LITERARY ARTS

Literary arts

Literary arts curriculum

Introductory statement

For purposes of this guide, the Arts Council views the literary arts as primarily centered around creative writing and the composition process. However, writing should be integrated with other language arts, including reading, research, listening, viewing, speaking, and thinking. Learning to use these components correctly and interactively will provide the student with the tools necessary to deal successfully with our informational society, to discover and express one's individuality, and understand other cultures and one's role in society. In particular, creative writing offers the student a way to comtemplate and give shape to his own ideas and concerns.

Writing creatively should also be integrated with other content-area subjects to enhance school-wide education. It is extremely important that all subject areas devote some class instructional time to creative writing as it relates to that particular subject and to demonstrate the crossover of effective writing to all areas of academic life and work-related necessary skills.

A student's ability to communicate effectively is partly dependent on his or her ability to write well. A literary arts program should provide students with the opportunity to expresss themselves through creative and informational writing. Writing itself as well as writing about writing helps students learn how they learn, what they believe and value, and what we can learn from and about them.

Every student in a literary arts program should be exposed to literature and writing styles from different cultures. Multicultural knowledge will help the student develop a more comprehensive understanding of his or her world.

In order to provide an accurate representation of our society, instruction on the impact of women in literature should also be included. Equally, literary arts materials and instruction should be adapted for students with varying learning styles and for students in special populations.

The success of each student in a literary arts program depends on efforts and involvement by the student, school, and community, including business and industry and direct involvement of parents.

Students should acquire an appreciation for the many and varied ways that writing can affect their daily lives. Writing composes and expresses their thoughts while providing a record of thinking that can be reflected upon, redeveloped and changed. Perceptions of the world and how it works may be modified, refined and strengthened by exploratory types of writing, such as that done in journals or diaries, or in the process of writing drafts intended for wider audiences for broader purposes. Exploratory writing in all subject areas provides opportunities for students to test their understanding of new concepts and principles and to participate in new ways of thinking, thus becoming a valuable means for students to learn, not only in school, but throughout their lives.

Through increasing experience with their own writing as well as that of others, students come to understand the power of the printed word. Writers frequently raise questions that help us imagine new possibilities and consider alternate ways of being and living. As students learn to understand the contradictory and conflicting functions of writing as both stabilizing and energizing in our culture, they come to value the important contributions of writing to our historical record. (NAEP, Writing Objectives, 1987)

Level one outcomes

Aesthetics

By completion of grade five, students will:

- Understand and appreciate literary masterpieces that manifest different value systems and philosophies
- Recognize the effects of word meaning on perception and behavior
- Demonstrate an appreciation for rythym and beauty of language as a reflection of the world itself, and that writing is a reflection of self, a creative activity to enjoy as it reflects individual thoughts and feelings
- Show an appreciation for human connections within and among cultures as revealed through writing activities, demonstrating the relationship between world events and the written word
- Recognize different points of view, tone and technique and how they change the nature of a written product
- Produce an analytic review of a visual/performing arts production:
  - -determine local resources for review of performances, exhibitions, and other sources of productions for review
  - -in groups or as a class, develop review criteria, working if possible with a resident artist
  - -exhibit appropriate-to-the-audience vocabulary, style and voice in the written review

Criticism

By the completion of grade five, students will:

- Demonstrate the ability to evaluate and offer constructive assistance to other student writers
- Exhibit the ability to evaluate and analyze their own writing and that of professional writers
- Work toward a more universal understanding of self and surroundings through formulating and clarifying thoughts and opinions

History

By the completion of grade five, students will:

- Demonstrate an understanding and appreciation of history through reading and writing about other cultures, developing strategies to respect and appreciate differences
- Show how literature and the written word reflect time and place, open a window on the world and offer a mirror of the self
- Demonstrate through written activities how culture and traditions are reflected in specific vocabulary and in particular styles and kinds of writing
- Acknowledge vocabulary development and changes in word meaning through studies of etymology

LEVEL ONE

Production

By completion of grade five, students will:

- Demonstrate proficiency in writing as a process:
  - -use techniques of brainstorming, webbing, mapping, imagining to select a topic
  - -do prewriting and drafting exercises
  - -edit and revise first drafts after peer and instructor conferencing
  - -polish ideas for final production
- Implement strategies for generating ideas and focusing / limiting topics for most appropriate written expression
- Organize sentences and paragraphs, producing writing of an appropriate length using multiple genres and composition types
- Gather information from primary and secondary sources, reporting information through quotations and paraphrases, citing sources appropriately
- Demonstrate familiarity with and proficiency at use of libraries and multiple reference sources, including features of such sources as tables of contents, indexes and appendices, glossaries and bibliographies.
- Locate information in reference books, including the dictionary, encyclopedias, yearbooks and almanacs, biographical reference books, the Reader's Guide, etc.
- Document writing practice each day through journal-keeping or similar writing; write for a variety of purposes—to entertain, instruct, persuade, etc.
- Develop a writing style appropriate to purpose and to point of view of authentic audiences
- Select best writing and samples of different types and styles of writing for portfolios
- Demonstrate higher-order thinking skills in determining organization of papers, selection of topics and development of ideas and through proficiency in predicting, generalizing, drawing conclusions, classifying and evaluating
- Exhibit proficiency in mechanics and usage of the language as related to articulated goals of mastery
- Show proficient composing skills in all curriculum areas, using thinking and reasoning skills to reach conclusions and express ideas
- React to works of literature as to effectiveness of writing styles and selection of genres in conveying an intended message
- Express feelings and reactions to experiences in various written forms (letters, journals, personal narratives, picture or dictated stories, poetry, drama, short stories, etc.)
- Demonstrate fluency in handwriting and the use of word processors through frequent usage and production
- Work on revision in small groups by responding to each other's writing, revising on the basis of responses
- Comprehend educational textbooks and other written resources such as reference materials, showing proficiency in rewriting such materials in one's own words
- Report on an investigated career possibility as it relates to personal skills and interests, showing research and organizational skills

Level two outcomes

Aesthetics

By completion of grade eight, students will:

- Discover, through observation, use of the imagination, and personal experience, a sense of self in writing about the human experience, recognizing the effects of word meaning on perception and behavior

- Engage in language play for the purpose of building images to express feelings, ideas and experiences, thus developing and enhancing vocabulary

- Analyze a performance/production of one or several artistic efforts through a written review which exhibits recognition of quality

  -organizing a list of local resources of artistic productions/performances
  -developing individually and as a class a list of evaluative criteria
  -mastering appropriate vocabulary, style and voice for the written review appropriate to audience

- Articulate the qualities of various types of writing by fellow students and by professional writers, showing understanding and appreciation of literary masterpieces and philosophies expressed therein

- Recognize and appreciate the ownership of other people's words and ideas by giving credit whenever these words or ideas are used

- Compare and contrast various writing styles for appropriateness of communication

- Compare the current life style, culture and way of thinking of classmates and community with people and cultures around the world and from a variety of time periods.

Criticism

By completion of grade eight, students will:

- React to literature on literal, inferential and critical levels

- Develop strategies to critically evaluate student and professional writing
  -identify artistic elements of a written work
  -compare literary and media versions of written works
  -demonstrate an understanding that formal essay writing is organized thought consisting of a generalization or thesis and supporting details
  -analyze and respond to literature in writing through various modes and techniques
  -articulate the qualities of various literary pieces

- Clarify thoughts and opinions on experiences, world events and personal/assigned reading through various writing modalities

History

By the completion of grade eight, students will:

- Compare and contrast the writing styles of authors from a variety of time periods and cultures whose works have stood the test of

LEVEL TWO

time as to appropriateness of medium and message on that time and culture

- Perceive that writing is a means of communicating over time, allowing them to focus and reflect on their own thoughts in a historical perspective

- Understand and exhibit the various purposes and effectiveness of the written word through the progression of history and its importance in human interaction today

- Demonstrate ability to use the dictionary effectively in researching etymology of word derivations and development and usage over time

- Develop and effectively express supported opinions on history and historical research, on current events and social studies topics

- Explore historical and cultural perspectives and how literacy history reveals the human experience

- Indicate trends in modern literature and project new topics, styles and methods of human expression currently in use and projected for the future

- Write a similar story/poem/drama in a different dialect/mode of expression, reflecting the passage of history

Production

By completion of grade eight, students will:

- Show skill in writing in narrative, expositive, persuasive, argumentative, expressive and descriptive modes as assigned

- Demonstrate advanced proficiency in writing as a process

  -show skill in brainstorming techniques in selection of topics
  -show skill in sequencing, researching, note-taking, outlining, and limiting topics
  -demonstrate proficiency in prewriting, editing, revising, and polishing a final product

- Exhibit skill in mechanics and usage as determined by articulated mastery for appropriate grade level, including

  -organize main ideas and supporting details
  -develop and use transitions
  -select appropriate diction, vocabulary and voice
  -identify parts of speech, parts of the sentence, dialects and idioms, clauses and phrases, correct verb usage (tense, voice, mood), correct use of modifiersand parallel structure
  -illustrate various grammatical structures (items in a series, compound and complex sentences, appositives, participial phrases/infinitives/gerunds)
  -competently demonstrate ability in sentence combining

- Write to learn, using all basic subject areas as subjects for creative written responses to formulate and express life values, and utilizing writing skills in all areas of the curriculum

- Perceive of writing as an extension of reading, listening, thinking, and speaking skills, clarify-

ing life concepts and values, expressing opinions through creative writing

- Document writing practice each day through journals or portfolios, producing writing of an appropriate length, using multiple genres and types of composition/creative writing, demonstrating fluency in handwriting as well as proficiency at producing a word-processed document

- React to personal experiences, feelings and ideas through a variety of written modes: fables, folktales, journals and journalistic articles, letters of persuasion or friendship, personal narration, biography, lyric-dramatic-narrative poetry, dialogue and dramatic scenes

- Demonstrate thinking skills in writing and organizing through predicting, generalizing, drawing conclusions, clarifying, evaluating, inferring and elaborating

- Show advanced skill in using libraries and other reference sources, including electronically-accessed libraries and technology available, to gather information and synthesize it as assigned and required

-locate and access needed information in reference works such as the dictionary, encyclopedias, Reader's Guide, microfische, CD ROM as available, biographical sources, yearbooks/almanacs/Newsbank, etc.
-gather information from both primary and secondary sources, reporting information through quotations and paraphrases, citing sources
-comprehend educational textbooks and reference materials, rewriting as appropriate in one's own words and acknowledging credit as appropriate, using stylebook as identified by instructor

- Develop value judgements and respond to cultural and ethnic differences

- Use figurative language and other literary devices effectively to enhance description/narration

- Relate themes in literature to personal experience and beliefs as well as to the world generally

- Analyze individual skills and abilities as they relate to potential job opportunities and career choices; reveal knowledge through written applications

- Show mastery of cooperative learning techniques and peer review as written work is analyzed and polished for intention, meaning and effectiveness

Level three

Asthetics

By completion of grade twelve, students will:

- Recognize and evaluate different points of view, tone and techniques, determining how they affect the nature of a written piece
- Develop an awareness of multiple perspectives, possibly resulting in a production of a play, video, broadcast or other production based on a written script combining the elements of writing necessary for a visual production
- Apply the relevance of literary experience (theme, point of view, etc.) to personal experience, feelings and ideas
- Analyze the strengths and weaknesses of productions and or/works of artists, musicians and playwrights
- Recognize different writing styles through paraphrasing the work of others and acknowledging appropriate credit when quoting or using their ideas
- Compare and contrast literary and media versions of enduring works of literature
- Understand and appreaciate literary masterpieces that manifest different value systems and philosophies
- Recognize definition and usage of allegory, myth and symbolism in writing for a specific purpose
- Understand the essential elements of fiction and nonfiction: short story, novel, drama, poetry, essay, biography, journal, etc.
- Review personal experiences as a source of writing material and understand how literary masterpieces manifest different value systems
- Demonstrate an appreciation for human connections within and among cultures, comparing and contrasting such cultures with the present and with each other
- Exhibit an understanding of audience and purpose and how altering either of these changes the writing

Criticism

By completion of grade twelve, students will:

- Analyze fiction and non-fiction by recognizing various elements of literature (plot, character, setting, theme and point of view) and evaluating their credibility
- Apply and use logic in persuasive written arguments, demonstrating ability to generalize, make judgements and draw conclusions
- Interpret and react to artistic elements of a written work and how each can produce multiple levels of meaning
- Judge and evaluate personal writing strengths and weaknesses, as well as those of peers
- Develop strategies to critically evaluate student and professional writing and offer constructive suggestions for improvement

History

By completion of grade twelve, students will:

- Demonstrate an understanding of message by transposing a work of any genre from a different historical period into a style more appropriate for today's audiences

- Relate literary history to other forms of history and demonstrate an understanding of thentegration of the human experience
- Show a basic understanding of semantics, linguistics and etymology as they affect writing
- Recognize the range of historical and current connotations of words in a historical perspective
- Demonstrate a knowledge of literature from a variety of cultures, past and present, and how writing reflects time and place through a multitude of styles and genres
- Compare philosophies and cultures from around the world in a variety of time periods to current life styles and ways of thinking or perceiving the world
- Respond through writing to influences of diverse peoples and cultures and the relationship between world events and the written word
- Identify new trends and topics in written expression
- Recognize and react to various themes in writing throughout history—man's relationship to nature, to supreme beings, to himself and to society and other individuals
- Analyze professional reviews of artistic productions as to criteria for evaluation and recognition of quality
- Critique literary works for qualities which appeal to all ages and cultures and for effectiveness of message for appropriate audiences
- Compare/contrast the works of one or several writers, artists, musicians or playwrights for differences in style and voice, demonstrating a knowledge of techniques used to produce those works

Production

By completion of grade twelve, students will:

- Demonstrate proficiency in writing narrative, expositive, descriptive, argumentative, expressive and persuasive essays or other assignments
- Analyze through written form how literary devices (character, plot, theme, style, setting, point of view) are effective in producing a message and how they relate to personal experience
- Show advanced skill in writing as a process: selecting a topic, determining audience, limiting and organizing information/ideas, developing a first draft, revising and polishing, and composing a coherent essay for appropriate audiences
- Perceive of writing as an extension of reading and speaking skills, to be used across the curriculum, using writing to learn and to formulate and express life values
- Compile and use a writer's notebook or portfolio in which to place ideas for writing, vocabulary, feelings about writing and produced writings, impressions, potential topics, etc.
- Show skill in comparing and contrasting topics and ideas, inferring and drawing logical conclusions, ability to analyze and elaborate, synthesize and hypothosize showing reason-

LEVEL THREE

ing, creative and critical thinking skills, logic and problem solving to arrive at conclusions and make judgements

- Distinguish between concrete and abstract ideas as well as subjective and objective points of view
- Critique and recognize bias, propaganda, stereotyping and emotional appeals
- Distinguish between fact and opinion in personal writing and literature studied
- Expand sentence variety and select appropriate diction, vocabulary and voice for authentic audiences, developing a personal writing style
- Change point of view or historical/geographical setting in a literary work and write the experience from another perspective or in another genre
- Use group and individual strategies to discover and generate ideas, using thinking, listening and speaking skills in the process of composing
- Publish in some form examples of personal writing for a variety of audiences, showing proficiency in meeting the interests and needs of the audience

-work with published writers in developing works and refining the writing process
-show implementation of integrated curriculum by illustrating such published works with graphics and art work and mathematical priciples of layout and design
-exhibit involvement with community entities in publishing and marketing student work to appropriate audiences

- Explore and discover meaning in personal experiences, ideas and feelings through personal narration, formal and informal essays, dramatic and poetic productions, biography and autobiography, journalistic production, letters of application/persuasion/friendship, personal and cultural histories and resumes, reviews and research projects
- Exhibit familiarity with school, city, county, state and college libraries and their various resources in utilizing the research process as a part of writing

-show advanced skill in using reference sources, including electronically-accessed libraries and technology available, to gather information and synthesize it as required
-gather information from both primary and secondary sources, reporting information through quotations, precis and paraphrase, citing sources
-comprehend educational textbooks and reference materials, rewriting as appropriate in one's own words and acknowledging credit as appropriate, using stylebook as identified by instructor
-use technology to store and retrieve information, utilize concepts of database management, organize research and use available technology for information resources

- Develop computer-produced reports and other works for both language arts and other discipline-area classes demonstrating proficiency in manipulating word processing capabilities of a computer
- Produce a play, video, broadcast or other production based on a written script combining the elements of writing necessary for that particular visual production
- Project possible trends in career opportunities and how to best prepare to develop personal talents and abilities to meet those opportunities in a written analysis

Literary art glossary

APPENDIX A

ALLEGORY—Using symbolic fictional characters and actions of truth or generalizations about human existence.

ALLUSION—Hinting to or implying through indirect reference.

AUTOBIOGRAPHY—The story of one's life written by one's own self.

BIOGRAPHY—An account of a person's life written by another person.

CONNOTATION—Suggesting meaning by using a word.

ELEMENTS OF LITERATURE—Basic elements of literature include characters, plot, setting, theme and imagery.

ESSAY—A short, personal literary composition of an analytical or interpretive nature.

FICTION—Literature that is written based on the author's imagination.

FORESHADOWING—To imply that a situation will come about before it actually takes place.

GENERALITIES—Statements which are vague and totally applicable.

GENRE—The category of artistic, musical, or literary composition which is characterized by a particular style, form or content.

IMAGE—A mental picture of something not actually present.

INFERENCE—To conclude by reasoning from something known or assumed.

IRONY—Expression in which the intended usage of the words is the opposite of their usual sense.

LINGUISTICS—The science or study of language.

LITERAL LEVEL—Following the exact and most basic sense of the original translation.

METAPHOR—A figure of speech in which one thing is spoken of as if it were another.

NARRATIVE—A story or an account of something.

NON-FICTION—A pice of literature based on fact.

PARAPHRASE—The rewording of the meaning of something spoken or written.

PERSONIFICATION—To think or of or represent an object as a person.

SEMANTICS—The study of the development and changes of the meanings of words.

SIMILE—A figure of speech in which two things are compared using "like" or "as".

SYMBOL—Something that represents an object as a person.

THESIS—A proposition defended in argument.

TONE—The style or character of a written work.

TOPIC SENTENCE—The subject sentence of written work.

Literary art evaluation

APPENDIX B

Evaluation is one method by which the effectiveness of a literary arts program can be assessed. Every school is accountable for its own literary arts program, and evaluation is a method of justifying its importance and success. By assessing the knowledge of each individual student, a teacher can better evaluate his or her program. The evaluation samples which follow demonstrate ways to insure that each student understands his or her literary arts material.

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Assessment/evaluation

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1. **Produce a work** from a written script for audience evaluation/analysis.
2. View a **video** or listen to a taped version of such a work for personal/peer/instructor evaluation of effectiveness.
3. Learn skills of **holistic scoring** to analyze effectiveness of voice, style, mechanics and message.
4. React to personal writing examples in a **portfolio** as to what was learned and achieved through the writing process and as to why samples were selected for inclusion.
5. Use **computer spell-checks** and similar devices for accuracy of word-processed production.
6. Share written work with **peer review groups** for effectiveness of intention, organization and effectiveness of message.
7. Submit journals and other forms of personal narration for instructor reaction and possible **publication**.
8. Prepare to **conference** with trained personnel to evaluate progress during the writing process.
9. Collect written **student reactions** to speech/debate/theatrical efforts for strengths and weaknesses of presentation.
10. Develop a class produced **profile** of skills to be mastered for various types of writing.

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High School Poetry Evaluation

Sample

By Norleen Healy

For individual oral discussion of poetry:

1. Give a brief biography of poet.
2. Read poem aloud.
3. Paraphrase literal level.
4. Analyze persona.
5. Talk about figurative level, if appropriate.
6. Determine what you see the purpose of poem is. SUPPORT YOUR IDEAS.
7. Point out poetic devices used, such as figures of speech, images, symbols, tone or irony.
8. Relate the poem's purpose to other poetry we've discussed or to any other literature in general.
9. Talk about your response to poem.
10. Be prepared to deal with questions and/or comments from class.

NOTE: You may include any other elements in your discussion which will help our understanding and appreciation of the poem. Pictures and music may be used. Be creative!

CRITERIA FOR EVALUATING ESSAYS

By Jerry Wilson
Big Piney Middle School

The following criteria will be used to mark essays worth 10 points.
The criteria are inclusive and build upon each other.

0— No effort.

5— An attempt was made but the generalization was either vague or invalid. Supporting details are confusing. If a correct response is offered it is incorrectly phrased and the details do not apply.

6— An appropriate general answer. Words may be confusing and the structure of the sentences may be weak.

7— A correct generalization has been written with some support. Sentences are used appropriately.

8— A correct generalization has been supported with valid detail. Names of the characters, places and stories are correct. The sentences are clear and errors do not confuse the reader.

9— The generalization is supported by specific, accurate and valid details from the text. The writer has thoroughly covered the points from the text.

10— A concise generalization supported by specific, accurate and valid details from the text. Evidence of original thinking is present which is logically supported.

In some cases, these criteria may not apply. For instance, if you are asked to supply a definition, or if a question is only worth a fraction of the 10 points, then these criteria would not be used.

The purpose of a portfolio

By Jerry Wilson
Big Piney Middle School

Instructionally, writing portfolios collect student writing completed over a period of time. Portfolio assessment, unlike timed assessments and standardized tests, can show range and depth in a student's work. Instead of taking a snapshot of student progress, parents and teachers can analyze to determine growth and achievement.

Portfolios can be used to increase the students' responsibility for evaluating their own work, to encompass a wider view of what is actually learned in a class, to show the processes used in developing a piece of writing, and to show how a student's point of view or perspective is developing. Portfolios are an extension of instruction, and unlike tests, reflect a student's work developed over a long period of time. When writing instruction centers around a process approach, portfolios better represent the products of student learning.

As the portfolio has evolved over the last five years, it is now being seen as an evaluation process which can demonstrate students' growth in writing. In Project ARTS PROPEL the portfolio's unique characteristics "gather what we have come to call biographies of works, a range of works, and reflections "(Wolf, 1989, p.37). In Wolf's use of the terms "biographies of works", "range of works", and "reflections" she explained that "biographies or works" represented the significant elements of the process which went into writing the piece; a "range of works" represented the diversity of work students had done; and "reflections" referred to the student's description of what was characteristic in the writing and that had changed over time in the pieces.

Eresh (1990), the Director of the Division of Writing and Speaking in Pittsburgh Public Schools at the site of Arts PROPEL, emphasized that portfolios are a way for students to engage in a process of self-discovery since "students are led to becoming self-critics, observers, investigators of their own writing" (Eresh, 1990, p.7) She indicated that portfolios may help to clarify problems dealing with assessment and curriculum alignment. The process of defining what goes into a portfolio may be as helpful for the district by causing them to clarify the significant curriculum outcomes, as assessing the portfolio products themselves.

Primarily, portfolios demonstrate growth in student writing. The portfolio allows teachers and students the opportunity to assess the work. Analytic scales can be developed to assess the writing and to permit students to exhibit competencies within their work. Reflective writing students include in the portfolio can provide self evaluation.

Eresh, J.T. (1990). "Portfolio assessment as a means of self-directed learning." A paper presented at the American Educational Research Association Annual Conference at Boston, MA on April 19, 1990.

Wolf, D.P. (1989) "Portfolio assessment: sampling student work".
Educational Leadership, 46, (7), 35—39.

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Peer Feedback

Questions for Giving Written Feedback on a Student Essay

Developed by Rick Kempa
Western Wyoming College

Instructions *(Read Carefully)*

First read over this page, then read the essay, in an uncritical way, just to experience it. Then review these questions, take them to the essay, one by one, and make written responses.

Say as much as you can. Yes and no answers are not helpful. Believe that your comments can make a difference. They can. Say what you think and feel about the essay. Don't worry about saying the wrong thing or about hurting the writer's feelings. If two readers say, "I'm not sure, but..." about the same point, that's something the writer can really use.

Remember that critical feedback does not just mean "criticizing." Say what you like about the essay as well.

Also, and most importantly, try to be creative in your feedback. Try to comment on what's not there, to give the writer some ideas that he/she has not yet come up with.

The written evaluations will be given back to the writer, so he or she can use them in revising the essay.

Think about the essay in terms of each of these questions:

1. What did you like best about the essay? Which part was described most vividly?

2. Point out places where you have trouble understanding, where you need or would like more information, where you see gaps.

3. Memorable writing is vivid writing, where the writer succeeds in putting sharp images, or work-pictures, in our heads. Where would you like more vivid descriptions of person or place, or more specific examples of a general point?

4. a) State what you think is the writer's point or points in the essay (whether or not the point is stated).
   b) Try hard to help the writer expand on this. What else might the essay mean or suggest to you? What reflections does the essay prompt in you?

5. Can you comment on the essay's organization? Can you suggest any other arrangement of the parts that might help make the writer's points more visible?

6. Comment on the beginning of the essay. Did it capture you interest, make you want to read on? Give one other idea on how the essay could begin.

7. Comment on the end of the essay. Is there any way to improve it? Is it too obvious? Does it end too soon for you? (What more would you like to know before the essay ends?)

Guidelines for Giving Written Feedback on Another Student's Essay about a Story of Poem

Developed by Rick Kempa
Western Wyoming College

Exchange rough drafts of your essay with another student in class. Using this sheet as a guide, prepare written comments that the writer may use in revision.

For this feedback session to work, you have to tell yourself that what you say can make a difference. If you respond to the writer's essay as fully and as honestly as you can, some of what you will say will surely be useful.

Don't worry about giving "bad advice;" don't withhold comments because you're "not sure about them." (You might preface some comments with, "I'm not sure, but I think...") It's hard to hurt a writer with "bad feedback," for writers usually have good instincts; they'll use what they can from what you say, and discard the rest. Say as much as you can.

If you are doing this in class, skip "A;" you don't have to do all the questions in order. Read all the questions, pause to think, and begin by saying the most important things.

If you are doing this critique at home, address all the questions.

When you are done with your responses, return them to the writer of the essay.

A) Read the story/poem(s) on which the essay is based, and refresh yourself with the journal entry you made at that time.

B) Read the essay, read these questions, and then bring these questions to the essay, one at a time. Make your written responses as full as possible, so that the writer can use them later, while he/she is revising.

1) What parts of the essay do you particularly like?

2) What parts of the essay are you not sure of? (Are there any parts where the writer seems to be pointlessly wandering? Or when you're not sure why he's telling you something?

3) Identify what you think is the writer's main point about the story/poem(s), and paraphrase it (put it into your own words). Or if the writer's various thoughts haven't yet come together to make a point, can you help him gather them?

4) At this point, revisit the story/poem(s) with the writer's thesis in mind. Can you help the writer by clarifying, contradicting, or expanding on his main point?

5) Comment on whether the writer's main point is stated prominently enough (in the thesis area) and developed in the essay's successive paragraphs. Try to suggest a way to strengthen this framework.

6) What else do you see in the story/poem(s) that the writer hasn't mentioned? Say as much as you can.

APPENDIX B

Using picture books

. . . in the literary arts classroom (grades 5-9)

By Rosemary G. Palmer

Why use picture books in literary arts?

- Can evaluate literature using elements of fiction
- Can tie all language arts areas (reading, writing, speaking and listening) together in a small amount of time and in a concise manner.
- Can appreciate beauty of language well-written (selected words, figurative language)
- Can use as writing models in the classroom
- Helps increase comprehension
- Helps sharpen listening skills
- Helps develop fluency and expression through oral reading
- Helps poorer readers find success

How to teach elements of fiction using reading, writing, speaking and listening:

1. Read picture books aloud to the class. (see sample list) Let students read other picture books silently or share in small groups.

Explain to students that every story must contain a setting, characters, plot with a problem and a resolution.

Since there are such few words in a picture book, every word counts. An author of a picture book carefully selects each word.

2. Begin studying the elements of fiction with a simple story outline:

(Characters)	Who?	
(Setting)	Where?	Doing what?
(Plot)	Story begins:	Does what?
(Resolution)	End	

3. Analyze several picture books carefully. Choose those with a simple plot and only one problem. Examples: KING BIDGOOD'S IN THE BATHTUB or GHOST'S HOUR or SPOOK'S HOUR. Help students fill in the simple story outline with information about KING BIDGOOD:

WHO? King Bidgood, the page, people of the court
WHERE? In the castle, in the tub
DOING WHAT? King sitting in tub, page can't get him out
STORY BEGINS: Page calls for help
DOES WHAT? People of the court suggest ways to get king out
END. Page pulls the plug; king climbs out of tub

4. Have students rewrite the KING BIDGOOD story by changing some of the elements of fiction. Give a students typed copy of the script so they can imitate the format, punctuation and paragraphing.

- Have students change setting and/or characters: "My sister's in her bedroom and she won't come out.")
- Retell the story from another character's point of view, such as the queen or duke.

5. Have students examine several wordless

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picture books. (See list of suggested books.) In small groups or individually, let students write words for the illustrations after completing simple outline suggested in number two. The teacher may introduce this activity by helping the entire class compose words to a wordless picture book.

6. Have students think of the elements of fiction by filling in the simple story outline for a picture book they will create:

(Characters)	Who?	
(Setting)	Where?	Doing What?
(Plot)	Story begins:	Does what?
(Resolution)	End.	

7. Next, have students make a more detailed outline of their picture book:

- Characters: Who will be in your story?
- Setting: When does your story happen? Where?
- Goal: What is your main character going to accomplish?
- How is your story going to end?
- Beginning: How does the story begin?
- What is going to interfere with the main character attaining the goal?

Problem begins.

- Attempt #1 to reach goal: What will your character do first? What is the outcome?
- Attempt #2 to reach goal: What does your character do next as a result of what happened before? What is the outcome now?
- Attempt #3 to reach goal: What happens now?
- Ending: How does the story end? Does the main character reach the goal? How does he or she feel about it?
  Resolution ends the story.

8. Now have students write a rough draft from their outline.

- Get the story down quickly on paper.
- Don't worry about mechanics
- Have a teacher conference

9. Next, revise the rough draft

- Think of a better beginning or ending.
- Use more creative words, similes, metaphors and dialogue.
- Divide the story into picture book pages.
- Examine other picture books to see how to improve.

10. Have students edit the picture books by correct grammar, spelling, punctuation.

11. Write the final copy and add illustrations.

Suggested Picture Books to Use

1. *Jeremy Isn't Hungry*, Barbara Williams, E.P. Dutton, New York, 1978.

2. *Jack in the Green*, Allen Atkinson, Crown Publishers, Inc., New York, 1987.

3. *Rumpelstiltskin*, Paul O. Zelinsky, E.P. Dutton, New York, 1986.

4. *The Old Banjo*, Dennis Haseley, Macmillan, New York, 1986.

5. *Grandfather Twilight*, Barbara Berger, Philomel Books, New York, 1984.

6. *Sugaring Time*, Kathryn Lasky, Macmillan, New York, 1983.

7. *Owl Moon*, Jane Yolen, Philomel Books, New York, 1987.

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8. *King Bidgood's in the Bathtub*, Audrey Wood, Harcourt Brace, Jovanovich, New York, 1985.

9. *Good Dog, Carl*, Alexandra Day, Green Tiger Press, La Jolla, 1985.

10. *Paddy to the Rescue*, John Goodall, Atheneum, New York, 1985.

11. *The Secret in the Dungeon*, Fernando Krahn, Houghton Mifflin, New York, 1983.

12. *Anno's Journey*, (and other) Mitsumasa Anno, Philomel Books, 1978.

13. *Where's My Monkey?*, Dieter Schubert, Dial Books for Young Readers, New York, 1987.

14. *The Island of the Skog*, Steven Kellogg, Dial Books for Young Readers, New York, 1973.

15. *Ghost's Hour, Spook's Hour*, Eve Bunting, Clarion Books, New York, 1987.

16. *The Mysteries of Harris Burdick*, Chris Van Allsburg, Houghton Mifflin, 1984.

17. *The Pain and the Great One*, Judy Blume, Bradbury Press, Scarsdale, New York, 1974.

18. *Hawaii is a Rainbow*, Stephanie Feeney, Univ. of Hawaii Press, 1985.

19. Ezra Jack Keats:
The Snow Day, Puffin Books, 1962.
Goggles, Macmillan, New York 1969.
Peter's Chair, Harper and Row, 1967.
Apt. 3, Macmillan, New York, 1971.

20. Paul Goble's books

21. *The Wednesday Surprise*, Eve Bunting, Clarion Books, New York, 1989.

Other Books:

1. *Laura Charlotte*, Kathryn O. Galbraith, Philomel Books, New York, 1990.

2. *The Scared One*, Dennis Haseley, Frederick Warne, New York, 1983.

3. *The Two of Them*, Aliki, Greenwillow Books, New York, 1979.

4. *Storm in the Night*, Mary Stolz, Harper and Row, 1988.

5. *The House on Maple Street*, Bonnie Pryor, William Morrow and Co., New York 1989.

6. *Tom Thumb*, Richard Jesse Watson, Harcourt Brace Jovanovich, New York, 1989.

7. *Walking to School*, Ethel Turner, Orchard Books, 1989.

8. *If You Were a Writer*, Joan Lowery Nixon, Four Winds Press, 1988.

9. *Dad Gummit and Ma Foot*, Karen Waggoner, Orchard Books, 1989.

10. *The Auction*, Jan Andrews, Macmillan, 1991.

11. *The Two of Them*, Aliki, Greenwillow, 1979.

12. *Stina*, Lena Anderson, Greenwillow, 1989.

13. *Aurora Means Dawn*, Scott Tussell Sanders, Bradbury Press, 1989.

14. *Sailing with the Wind*, Thomas Locker, Dial Books, 1986.

15. *The Potato Man*, Megan McDonald, Orchard Books, 1991.

16. *Free Fall*, David Wiesner, Lothrop, Lee and Shepherd, 1988.

Resources: *local, state, regional and national*

APPENDIX C

STATEWIDE ORGANIZATIONS

English Department
Casper College
125 College Drive
Casper, WY 82601

English Department
Central Wyoming College
2660 Peck Avenue
Riverton, WY 82501-1520

English Department
Eastern Wyoming College
3200 West C Street
Torrington, WY 82240

English Department
Laramie County Community College
1400 East College Drive
Cheyenne, WY 82007-3299

English Department
Northwest Community College
231 West Sixth Street
Powell, WY 82435

English Department
Sheridan College
Box 1500
Sheridan, WY 82801

English Department
Western Wyoming Community College
2500 College Drive, Box 428
Rock Springs, WY 82901

English Department
Box 3254
College of Arts and Sciences
University of Wyoming
Laramie, WY 82071

Alliance for Arts Education
Wade Ward, President
101 12th Street
Wheatland, WY 82201

Alliance for Literacy
Clare Eastes, Acting President
Casper College
125 College Drive
Casper, WY 82601

Institute for the Development of Teaching
Box 3992 Room 406
WYO Hall
University of Wyoming
Laramie, WY 82071

Wyoming Arts Alliance
Susie Dowler, Director
c/o CAM-PLEX Heritage Center
PO Box 2500
Gillette, WY 82716

Wyoming Arts Council
AIE Program
2320 Capitol Avenue
Cheyenne, WY 82002

WY Association of Teachers of English (WATE
Anna Beth Alexander, President
East Junior High School
Cobel Street
Rock Springs, WY 82901

WY Association for Gifted Education
Cayle Krause, President
PO Box 513
Riverton, WY 82501

Wyoming Humanities Council
PO Box 3646
University Station, UW
Laramie, WY 82071-3643

Wyoming State Reading Council
Brad Kremensek, President
1679 North Heights Drive
Sheridan, WY 82801

Wyoming Writing Project
College of Education
University of Wyoming
Box 3374
Laramie, WY 82071

NATIONAL RESOURCES

Alliance for Arts Education
John F. Kennedy Center
for the Performing Arts
Washington, DC 20566

AVON Young Adult Novel Competition
105 Madison Avenue
New York, NY 10016

CRICKET
Box 100
LaSalle, IL 61301

Ferguson Florissant Writing Project
1005 Waterford Drive
Florissant , MO 66033

Foundation Center
1001 Connecticut Avenue, NW
Washington, DC 20036

KIDS Magazine
PO Box 3041
Grand Central Station
New York, NY 10017

Merlyn's Pen
PO Box 716
East Greenwich, RI 02818

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National Art Education Association
1916 Association Drive
Reston, VA 22091

National Council of Teachers of English
1111 Kenyon Road
Urbana, Il 61801

National Endowment for the Arts
Arts in Education Program
2401 E Street NW
Washington, DC 20506

National Endowment for the Humanities
1100 Pensylvania Ave NW
Washington, DC 20506

National Research Center
on Literature Teaching and Learning
University at Albany SUNY
School of Education 1400 Washington
Avenue
Albany, NY 12222

National Writing Project
5627 Tolman Hall
School of Education
University of California
Berkeley, CA 94720

Poets and Writers, Inc
201 West 54th Street
New York, NY 10019

PROFILE WRITING PROGRAM
1701 Soutwest Parkway
Suite 102
College Station, TX 77840

PROJECT W.R.I.T.E
EIRC
606 Delsea Drive
Sewell, NJ 08080-9199

Promising Young Writers Competition
NCTE
1111 Kenyon Road
Urbana, IL 61801

READ Magazine
Xerox Education Publications
245 Long Hill Road
Middletown, Conn 06457

Scholastic Writing Awards
PO Box 732
New York, NY 10003

STONE SOUP
Box 83
Santa Cruz, CA 95063

WRITER Publications
PO Box 718
Grand Rapids, MN 55744

Young Writers Contest Foundation
PO Box 6092
McLean, VA 22106

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